

THE ATHENÆUM

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PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, PICCADILLY, W.

LECTURE ARRANGEMENTS BEFORE EASTER, 1895.

Lecture Hour, 3 o'clock p.m.
CHRISTMAS LECTURES.

Professor J. A. FLEMING, M.A. D.Sc. F.R.S. M.R.I. Professor of Electrical Engineering in University College, London. SIX LECTURES (adapted to a Javeline Auditorium) on 'The Work of an Electric Current.' On December 27 (THURSDAY), December 29, 1894; January 1, 2, 5, 6, 1895. One Guinea the Course; Children under 16, Half-a-Guinea.

Professor CHARLES STEWART, M.R.C.S. F.L.S. Fellerian Professor of Physiology, R.I. TWELVE LECTURES on 'The Internal Framework of Plants and Animals.' On TUESDAYS, January 15, 22, 29, February 5, 12, 19, 26; March 5, 12, 19, 26; April 2. One Guinea the Course.

WILLIAM SAMUEL LILLY, Esq., M.A., Hon. Fellow of Peterhouse, Cambridge. FOUR LECTURES on 'The English Humourists of the Nineteenth Century.' On THURSDAYS, January 17, 24, 31, February 7, Half-a-Guinea.

L. FLETCHER, Esq., M.A. F.R.S., Keeper of Minerals at the British Museum. THREE LECTURES on 'Meteorites.' On THURSDAYS, February 14, 21, 28. Half-a-Guinea.

SAMUEL RAWSON GARDINER, Esq., M.A. LL.D. THREE LECTURES on 'Three Periods of Seventeenth Century History:—(1) The Monarchy; (2) The Commonwealth; (3) The Restoration.' On THURSDAYS, March 7, 14, 21. Half-a-Guinea.

R. R. TYLOR, Esq., D.C.L. LL.D. F.R.S. TWO LECTURES on 'Animism as shown in the Religions of the Lower Races.' On THURSDAYS, March 28, April 4. Half-a-Guinea.

LEWIS F. DAY, Esq. THREE LECTURES on 'Stained Glass Windows and Painted Glass' (from the point of view of Art and Craftsmanship). On SATURDAYS, January 19, 26, February 2. Half-a-Guinea.

A. C. MACKENZIE, Esq., Mus. Doc., Principal of the Royal Academy of Music. THREE LECTURES on 'Music' (with Musical Illustrations). On SATURDAYS, February 9, 16, 23. Half-a-Guinea.

The Right Hon. LORD RAYLEIGH, M.A. D.C.L. LL.D. F.R.S. M.R.I. Professor of Natural Philosophy, R.I. SIX LECTURES on 'Light or Sound.' On SATURDAYS, March 2, 9, 16, 23, 30, April 6. One Guinea.

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THE FRIDAY EVENING MEETINGS will begin on JANUARY 19 at 8 p.m., when Professor DEWAR will give a Discourse on 'Phosphorescence and Photographic Action at the Temperature of Boiling Liquid Air.' Successive Discourses will probably be given by Sir COLIN SCOTT-MONCRIEFF, Mr. HENRY EYRE, Dr. G. SIMS WOODHEAD, Mr. CLINTON T. DENT, Professor A. SCHUSTER, Sir CANON ANGER, Professor A. W. RUCKER, Professor ROBERTS-AUSTEN, Sir WENDELL REID, Professor H. E. ARMSTRONG, The Right Hon. LORD RAYLEIGH, and other Gentlemen. To these Meetings Members and their Friends only are admitted.

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'The Fancys,' by Mr. J. O'NEILL.
'Folk Tales of the Uravus,' by Mr. H. RAYNARD, Junior.

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THURSDAY, December 20, at 4.30 p.m., the following Paper will be read:—'Exploration under Elizabeth,' by C. RAYMOND BEAZLEY, M.A. F.R.Hist.S.
Museum of Practical Geology, Jermyn-street, S.W.

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Town Clerk's Office, Town Hall, Derby, December 6th, 1894.

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SATURDAY, DECEMBER 15, 1894.

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LITERATURE

Life and Letters of Dean Church. Edited by his Daughter, Mary C. Church. (Macmillan & Co.)

WHATEVER may be thought about the value of biographies as a rule—and the average has been terribly lowered by the prevailing fashion of writing the life of everybody whose name has ever appeared in a newspaper—no one will deny that the existence of this book is fully justified. The late Dean of St. Paul's held a position all the more remarkable for being so little remarked. To the man in the street (including Fleet Street) he was hardly even a name. He received none of the compliments which, thanks to cheap paper and free education, have become the usual meed of eminent men; he was never "interviewed,"—never, so far as we are aware, caricatured. A few men of letters recognized him as a master of their craft; a few people, to whom the accident of their birth or the direction of their studies had made the history of the "Oxford Movement" familiar, knew his name as that of one highly esteemed by all who were in any way connected with that movement; while a very few (some of them among the first in Church and State) habitually sought from him counsel, knowing that it would be given from a ripe judgment and without fear or favour. He was one of those rare characters who without any need to palter with their own consciences, or to depart by a hair's breadth from the course which they have marked out for themselves, can yet conciliate opponents and live in peace with all men. Mark Pattison, whose tongue was not of the gentlest, could find no harsh word to say of Church. Even as a defeated competitor for an Oriel fellowship he could quote with hearty approbation the judgment of another: "There is such a moral beauty about Church that they could not help taking him."

Church did not go up to Oxford, as many of his eminent contemporaries did, with any previous reputation as a scholar. He went in 1833 from a private school to Wadham, a college which was selected because "the tutors were of Evangelical principles, and

it was a college where some men worked." He does not appear to have been a scholar of his college. "I went into the schools," he says,

"at the end of the October Term of 1836 with no great hope.....I was deeply disgusted with the logic paper, and not much better pleased with the succeeding ones. Marriott comforted me, saying that a third was a very good class, and that classes altogether were not of much account. And under that impression I went in for *vivâ voce*. The examiners were F. Oakeley, H. B. Wilson, T. Twiss, and T. L. Cloughton. I did not expect to shine in *vivâ voce*, and I didn't. Cloughton took me in 'science,' Twiss in history, Wilson in translation, and I don't think I did anything well. But I was thanked for my papers—'science,' essay, history, Latin—and that, of course, meant that my first was safe. In due time the list came out. It was a great surprise to me: and to the University I was a dark horse. But it was more than a surprise. It opened to me a new prospect: I had never thought of remaining at Oxford after my degree. From most fellowships I was shut out, from having been born abroad [at Lisbon, where his father was in business]. But now I might think of going in for one at Balliol or Oriel."

He had already met Newman and Keble, but does not appear to have been intimate with them, or, indeed, with any of that set before taking his degree. After that he began to read theology more closely. He studied Butler, the writer who more than any other inspired the early Tractarians; and came under the influence of Coleridge and Maurice. "With all their imputed mysticism," he says of the latter two, "they seem to me to say plain things as often as most people." Meanwhile, "what indicated the company into which I was passing was my work on the translation of St. Cyril of Jerusalem"—for the "Library of the Fathers," in which series it formed the second volume. Thenceforward his letters—many of them addressed to "Frederic Rogers, Esq.," the late Lord Blachford—are full of the movement and its leaders. They deal with events of which the history has by now been told over and over again, but nowhere so genially. (By the way, the long letter to Rogers of March 14th, 1841, appears with many variants from the version given in Miss Mozley's 'Letters and Correspondence of J. H. Newman.') Church had a pleasant vein of humour: a faculty which, of course duly regulated, is of inestimable advantage to a man whose lot is cast in troublous times. It is, indeed, hardly too much to say that if a man is devoid of it, it is impossible to trust thoroughly his judgment. In the midst of the turmoil of Tract XC. Church could write to Dr. Moberly: "The Provost was again at his distinction between *principles* and *modes of arguing*, which unluckily always fails, like Dr. Daubeny's experiments, when tried in detail"; or describe "the horrors of audit" (he was treasurer of his college) after the first introduction of the Income Tax:—

"For four mortal days have we been at it, living on accounts (and sandwiches) from ten till near six.....all of us shut up in a queer old tower, turning into men of business for the nonce, writing and cyphering away like mad, all in our gowns, and all our work a good part in Latin.....At one o'clock I wait on the Provost. We get our books and papers and the blank form to fill up. Something is to be put down. The Provost starts a difficulty; I hold my tongue while he hunts it down. When he has

caught it and settled it, he catches sight of a second; so to despatch this more deliberately, he leaves his books and draws his chair to the fire, puts his feet on the fender, and begins disputing most vigorously the pros and cons of the new puzzle—all with himself, just like a dog running round after his own tail. At last he grabs it, gives it a hard bite, and perhaps returns to the table again, much gratified, but not much the wiser for his exercise."

A page or two later is printed a letter to Mr. Rogers on an event which, coming as it did at a moment when Pusey's recent suspension had raised all tempers to boiling-point, caused an excitement hardly credible to us after fifty years. It was intended at the Commemoration of 1843 to give an honorary degree to Mr. Everett, the American Minister. Some one discovered that Mr. Everett, when at home, belonged to the Unitarian body—was, in fact, what strict theological pedantry would call a Socinian. The fiercer spirits among the Tractarians were up in arms:—

"Soon after the town and University were stirring, Lewis and Morris were seen flitting about from college to college with the intelligence that Mr. Everett was a Socinian. Stern, unflinching, untiring men, with their hard features, and strong fire within—they had sounded the tocsin to some effect by nine o'clock, and every one was on the *qui vive*. Poor innocent Mr. Everett meanwhile—I do pity him—was breakfasting unconsciously at Buckland's, showing that he was an accomplished, intelligent, refined man.....Heads of houses were also breakfasting, unconscious that Lewis and Morris were not breakfasting, it being St. Peter's Eve. But breakfast and unconsciousness must come to an end, the clock must strike, and the resolute Welshman is at the V.-C.'s door with a letter. 'Is Mr. Everett known to the V.-C. to be a Socinian?' Other heads are 'just going to shave' and dress for the theatre; they are stopped by the anxious question, 'Can they contradict the assertion that Mr. E. is a Socinian?'"

The whole is too long to be quoted; but the humour and good sense of it are unquestionable. One little touch must be given, for the delight of all who were at Balliol a quarter of a century ago. After the degree had been conferred, by a ruse on the part of the Vice-Chancellor, "Woollcombe of Balliol all but flew at Cox, the poller, to throttle him for telling Woollcombe that his *non placet* was too late."

Two years later, in 1845, Church was junior proctor. The history of the famous veto by which the proctors of that year stopped the long-delayed condemnation of Tract XC. has often been told. In Dean Church's own work on the Oxford movement it is recorded, though with characteristic self-effacement, no hint being given to indicate that he himself bore any share in the courageous action. Now, however, we learn that though his colleague, as senior proctor, had to utter the words, the initiative was really his. "I had made up my mind to veto from the first," he writes to Newman; "and I have little doubt that Guillemaud will agree to it. But it need not be talked about more than is necessary."

In 1846 the *Guardian* was started, Church being among the chief contributors. It is a proof of the versatility of his mind that he was able, though he can have had no special training beyond what he may have got through his intimacy with Manuel Johnson, the Radcliffe Observer, to write an article on the discovery of Neptune which

drew a compliment from Le Verrier himself. A year later he made a long tour in Greece and Italy, visiting in the former country that resolute *condottiere* of the nineteenth century, his uncle Sir Richard Church. His letters written during this tour are excellent reading, and tempt one to say that if he had not been a great Churchman he might have been the best of special correspondents; but we have not space to quote from them. *Klephts* flourished in those days, and among other adventures Church and his party were relieved of their watches by "three or four *protégés* of Mercury," appropriately enough, on the side of Cyllene.

During the last thirty years of his life a large number of his letters were addressed to the American botanist Dr. Asa Gray, and these are some of the most interesting in the volume. The fact of his correspondent not being an Englishman seems to enable the writer himself to take a wide view of English affairs. But here, too, the temptation to quote must be resisted. It is curious to note that Church, like all but the most far-sighted in 1861, quite anticipated the ultimate achievement of independence by the Southern States.

Many people among those who knew what he was must have wondered why Church never rose beyond a deanery. Even this preferment, we find, he accepted with the utmost reluctance, and under strong pressure. Canon Holland (who, by the way, ought to know better than to call St. Paul's "the Metropolitan Cathedral") writes, in a passage which those who knew the two men, especially the younger, will thoroughly appreciate:—

"When, years after, he had been engaged in an attempt to induce Dr. Liddon to consider the question of a bishopric, I remember well the amused smile with which he told me how, as he listened to Liddon's fervid arguments against any such offer being made to him, he could not help recalling the way in which that very same fervour had disposed of the same arguments when he himself had used them to Liddon as his own reason for declining the deanery."

Some years before he had told Dr. Gray, "Though I am past fifty, I have never fairly got out of the feeling that I am a mere boy. This, with other reasons, would always be an objection with me to being a bishop." Now he wrote to the same friend, "I have made a great mistake, the mistake of not knowing how to say *no* to warm and pressing instances from people whom I respected, when my own judgment was clearly the other way." If it was a mistake, the members of the chapter over which he presided for twenty years never found it out. The later letters must be passed over with the remark that, having been written more from the centre of affairs, they are, as might be expected, full of acute appreciations of men and events. One to Lord Blachford, on the death of Lord Beaconsfield, is eminently characteristic.

On the whole, Church had a remarkably happy life, owing no doubt, in great measure, to his own equable temperament, which nothing save the report of injustice or cruelty could ruffle, and his capacity for temperate enjoyment of all that was best in nature, letters, or art. He was an old man when his first great grief came upon him in

the loss of his only son. The references to this in the letters will have a touching interest for many who still bear an affectionate remembrance of one of the most original, kindly, and transparently sincere characters that they have ever known.

As has been said, this book—the editor modestly disclaims the title of biography—needs no justification. It is pleasant to know that a man of influence and high ability can even now succeed in leading a retired life; yet if his influence is not to end with his life, it is right that the world should have a record of him. There is, however, this danger in all biographies of recently deceased persons—the biographer, wrapped up in his subject, is a little apt to think of other persons as merely "functions," so to speak, of his subject, and, if we may pursue the metaphor, to treat them as vanishing when the subject vanishes. In this volume there are recorded at least two sayings of the dean's concerning living people, which, though they do nothing but honour to him and to the persons of whom they were said, it is hard to help thinking that, but for the propensity indicated above, Miss Church's taste would have led her to suppress. In these days of the "new journalism" it is impossible to be too careful.

L'Empire Libéral. Par Émile Ollivier.—Tome I. *Du Principe des Nationalités.* (Paris, Garnier Frères.)

THERE is nothing about "the Liberal Empire" in M. Émile Ollivier's first volume, a fact which will disappoint his foes in Paris, while it helps the serious reviewer. This is not the expected pamphlet in eight volumes. It is a profound investigation of the policy of Europe between Waterloo and '48. As M. Émile Ollivier's last book, his 'Michel Ange,' was unfavourably noticed in our columns, it is with an added pleasure that we note that in his present volume he is not only the eloquent advocate, but the stately and, as a rule, the trustworthy historian.

The destruction of the principle of the balance of power by the theory of nationalities, and the supersession of the schools of Talleyrand and Metternich by Bismarck and Cavour, form the text. It is a pity that even in a note in small type M. Ollivier goes out of his way to attack Thiers by "Hansardizing" him, as the "Prime Minister Lord" Derby used to say; i.e. by reprinting one of his most foolish, but, it must be added, one of his best-known speeches, which, alas! has nothing whatever to do with anything in the volume. By this one slip, the insertion of two pages at the end of it, the present volume is marred, and an excuse supplied to political opponents to deny to a remarkable work the impartiality of history.

M. Ollivier's opportunities for personally judging those of whom in this volume he has to write have been peculiar. In the days of the monarchy of July he was already an orator and a politician, and in February, 1848, was sent by the Provisional Government as its commissioner to the southern province in which, since his retirement, he has dwelt, and from which he dates a beautiful dedication to the wife

"supérieure par la vaillance et la droiture de l'âme autant que par l'élevation de l'esprit, sans l'affection dévouée de laquelle je n'aurais eu ni la force de supporter les événements ni la sérénité de les raconter."

In M. Ollivier's childhood Mazzini was the guest, in Southern France, of his father, M. Demosthène Ollivier. Mazzini received at the Olliviers' house Armand Carrel, and founded there his society for the independence and unity of republican Italy. He was hunted by the police, and when he finally left for Switzerland he entrusted to the Olliviers his child, under circumstances which are described in an interesting digression in the present book.

One of the best points in the volume consists of the portraits of great personages, of which that of Prince Bismarck strikes us as the ablest, although that of Palmerston has, perhaps, more interest to ourselves:—

"Je n'entends nullement diminuer Palmerston. C'était certainement un ministre de premier ordre, l'égal de n'importe lequel dans ce siècle. Son intelligence alerte, claire, souple, sensée, féconde, vigoureuse, nourrie de connaissances variées, fortifiée par un travail incessant, allait droit au fait sans s'arrêter aux buissons des phrases ou aux nuages des théories. Il ignorait les demi-moyens, cause de la perte des États. Dans chaque affaire il adoptait un parti décidé, puis il le poursuivait sans tergiversations, d'une volonté passionnée et tenace, et il le défendait par une argumentation nette, rapide, ferme, pressante, intransigeante, soit au Parlement, soit dans ses dépêches. Au Parlement, son débit était pénible, son action oratoire peu esthétique; il semblait s'exciter par des gestes fréquents à chercher le mot décisif; il le rencontrait enfin saisissant et aussi ferme que sa pensée. Sa plume, au contraire, n'hésitait pas, mais elle était cassante, dure, violente; pour en adoucir les blessures, il n'y avait pas trop de toute la grâce facile, bienveillante et enjouée de ses rapports personnels. Il n'était pas décidé et péremptoire seulement dans ses relations avec les cabinets étrangers. Ses collègues, alarmés de ses promptitudes ou effrayés de ses audaces, répugnaient-ils à le suivre, il les subjuguait par la fougue de son initiative, par sa désinvolture à assumer les responsabilités les plus lourdes, les enlevait par des coups de main avant qu'ils eussent eu le temps de se reconnaître. Il obtenait ainsi la prépondérance de la résolution et de l'activité sur l'hésitation et l'indolence, prépondérance d'autant plus assurée qu'à l'occasion il savait être souple. De quelque fougue qu'il se fût précipité dans une direction, découvrait-il un obstacle sérieux, il s'arrêtait, gauchissait sans être gêné par le sot point d'honneur de la vanité auquel, à l'exemple des véritables hommes d'État, il ne sacrifiait jamais. Il avait l'âme fière et vaillante. Idéliste à sa manière, le bruit des écus n'était pas le seul qui plût à son oreille: ministre d'un peuple mercantile, il ne recherchait pas la guerre, il ne la redoutait pas non plus..... Il aimait réellement la liberté et il souhaitait qu'elle s'étendît dans le monde; il était même révolté de toute injustice que son pays ne commettait pas."

M. Ollivier discusses the value to France of the British alliance:—

"A défaut de la Prusse pouvions-nous compter sur la bonne volonté de l'Angleterre? La nation de Wilberforce, de Fox, de Cobden n'est pas une nation de proie. Elle a des ruses et des duretés, mais aussi des loyautés et des désintéressements. Dans sa vie publique comme dans l'œuvre de son Shakespeare la grossièreté de Falstaff, l'astuce d'Antoine coudoient l'idéalité d'Hamlet et les suavités de Desdémone, d'Imogène et de Viola. On la dirait exclusivement occupée du développement de son trafic;

pendant les mobiles élevés de la religion se mêlent toujours plus ou moins à ses actes, les ennobissent et les déterminent. Quand elle a écouté pendant longtemps en un silence semblable à l'adhésion, ses hommes d'Etat lui répétant que l'intérêt doit être la seule règle de la politique, tout à coup, par un mouvement indomptable de conscience, elle secoue ces axiomes de chancellerie et, de sa voix qui arrive jusqu'aux extrémités de l'Univers, elle proclame les droits imprescriptibles de l'humanité, proteste contre les actes injustes, flétrit les oppressions, siffle les bourreaux ou les tyrans. La nation qui a consacré tant de bonne volonté et tant de millions, une aussi persistante ardeur à l'abolition de l'esclavage, quoi qu'en disent ceux qui parfois la représentent si mal, n'a pas le calcul pour unique inspiration de ses sentiments et pour règle exclusive de ses actes. La France lui a rendu cet hommage dans les instructions de Louis XVIII. à ses plénipotentiaires de Vienne : après avoir indiqué l'importance capitale du concours de l'Angleterre dans les questions auxquelles nous sommes intéressés, il indique que le moyen efficace de l'obtenir est de seconder sa passion philanthropique contre la traite. Même quand elle n'a pas été le serviteur scrupuleux du droit, l'Angleterre a eu un don précieux, son privilège en quelque sorte exclusif, elle a été le maître de la raison en politique : elle en a tenu école au profit des nations et mérité par là le respect de tout être pensant, quelle que soit sa patrie. De même que ses députés siègent au parlement le chapeau sur la tête, son peuple de complexion véhément applaudit parfois avec complaisance aux excitations violentes et ne se défend pas dans ses démonstrations publiques d'une certaine brutalité extravagante de sentiments ; toutefois, au moment d'agir il se calme et revient habituellement au bon sens pratique ; il garde le respect et le sérieux, accord tout naturel, le sérieux n'étant que le respect de soi-même. Précisément parce que trop souvent la France se plaît à cheminer à travers les hypothèses risquées, les théories abstraites, une alliance entre les deux pays eût produit des résultats merveilleux. C'eût été un spectacle à ravir les esprits, la véritable fête civilisatrice du genre humain. Nous nous serions réciproquement complétés : nous leur eussions donné plus d'horizon, ils nous auraient appris plus de prudence ; nous les eussions associés aux spontanéités de nos divinations, ils nous auraient fait participer aux maturités de leur expérience. Un tel accord eût constitué, les Russes s'en rendaient compte, la plus formidable des puissances."

Our chief criticisms, in addition to the one concerning Thiers named above, concern points of secondary importance. The introduction has nothing to do with the present volume, and, although it is important, might well have been kept for a later period of the book, the whole of the present volume and perhaps the next being treated as introductory. The so-called "Introduction" consists of a successful attempt to show that the world was wrong in 1870 in thinking France altogether the aggressor. It is proved by Prince Bismarck's admissions—as it might, although less easily, have been proved before them—that the Hohenzollern candidature was both started and revived with the intention of producing either a war or a humiliation for the French, and that, at a moment when peace had all but been secured, Prince Bismarck interfered to make war certain. These matters, however, will have to be discussed by M. Ollivier over again later, when he comes to them in the right spot; and they vex us when we find them in the present volume. M. Ollivier

asserts that the possession of Constantinople by Russia would be "counterbalanced by the naval power of France, England, Italy," and other states; and he quotes Sir Donald Mackenzie Wallace (whose name is incorrectly spelt) on behalf of his assertion. But it is evident that there are two sides to this matter, and that it is at least possible, under present circumstances, that France and Russia for Mediterranean purposes should be looked on as one power.

We have often noticed the peculiarities of French editing or printing of historical works. Throughout the present volume the treaty which in this country is called Unkiar-Skelessi, from the village opposite to Therapia, is styled "Unikiar-Skelessi." The heading of chap. v. changes South America into North America, by a curious blunder. Stockmar is rightly spelt in one passage, and wrongly ("Stockman") in another. In a letter of Wellington's, of the only three English names which occur in it, one (that of the North Foreland) is wrongly spelt, while the other two, which are double words, are both run into single ones. Throughout his work M. Ollivier writes "Robert Peel" where the historian should have written Sir Robert Peel, or better, of course, Peel.

THE OXFORD DANTE.

Tutte le Opere di Dante Alighieri. Nuovamente rivedute nel Testo da [sic] Dr. E. Moore. (Oxford, Clarendon Press.)

The Delegates of the University Press have deserved well of their countrymen in bringing out this most convenient edition of Dante's complete works—the first, it may be said, ever contained between two covers. Perhaps we should rather put it, that having Dr. Moore within easy reach, it would have been a grievous disregard of their privileges if they had neglected to bring it out. However, as they have for once shown that they are not, like the electors, "nebula cupiditatis obtenebrati"—for it is to be feared that the production of the book must have cost more than many years' sale will recoup—they merit full credit.

It is a little difficult to know how to deal with a book of this kind in a review for the "general reader." A Dante specialist could of course write for a week about it, and then find that he had left out half of what he wanted to say, and had said ten times more than any one, save a few enthusiasts, wanted to hear. The best method will probably be the statistical.

To begin with, the book contains everything which is Dante's; one thing which may be, the 'Quæstio de Aqua et Terra'; some things which are very doubtful, namely, certain odes and *sestine*; and some which certainly are not—the 'Seven Penitential Psalms' and 'Profession of Faith,' sometimes called 'Credo di Dante.' Why Dr. Moore included these, *robaccia* as he rightly terms them, it is a little difficult to understand. It is hardly correct to say that "it has been the custom to include them in editions of Dante"; for one may safely affirm that they are not to be found in nine editions out of ten, recent or ancient. But if they were to be retained, they should have come immediately after the 'Commedia,' to which in a sort of way they

belong. Besides the works, there is an index compiled by Mr. Paget Toynbee; and to this, as the most original part of the book, we will first refer. It will be highly useful to students, and would have been more so had Mr. Toynbee indicated in a few lines the principle upon which he was working. As it is the reader is puzzled more than once. Why, for instance, does Frate Catalan appear three times—first as himself, then as Catalano de' Catalani, then as Catalano de' Malavolti? No doubt two versions of his surname are given by different writers; but all that is wanted of an index is that it shall enable the student to look up a name and find it. Again, there is a reference to 'Purg.' xxv. 63, under both "Aristotile" and "Averrois." Now, neither of those philosophers is mentioned in the line, though one or other of them is pretty certainly alluded to; and, indeed, Mr. Toynbee uses in both cases a symbol to indicate this. But then, surely, in one case or the other, or both, he ought to have used his other sign which indicates that the allusion is uncertain or purely conjectural. It cannot well be to both. Also, there might have been a reference under "P" to "piu savio di te," as there is under "C" to "colui che si vengio con gli orsi." So in the case of the two Guidos of 'Purg.' xi. 97. References to this line are given under "Cavalcanti, Guido," "Columnis, Judex de," "Guido," "Guido," "Guido Guinicelli." Surely, for the purposes of an index, only the fourth and fifth of these were necessary; and to give the others is to trespass on the province of the commentator. Where there is no doubt whatever as to the person meant (as in the instance of the bears), it is all very well to give the periphrasis, and put the name in brackets—using, perhaps, a different symbol when the identification rests wholly on commentaries; but this seems to be as far as an index should go. But, though there are, so far as we see, no mistakes in this index (except an odd slip under "Bernardo" and the misprint "Calino"), the whole wears a little the appearance of having been produced under pressure; perhaps in the intervals of more important business.

The body of the book is remarkable for having no English word in it. Dr. Moore's preface (like the story of Hamlet's play) is written in very choice Italian; and where a word of explanation is required it is in the same tongue. We venture to suggest that *includere* is, perhaps, a trifle more vernacular than *includere*, though Baretti recognizes the latter form. Also it may be pointed out that the *da* of the title-page should be *dal*. The missing article will be found on p. 173, where it is placed, contrary to all rule, before the masculine proper names Guido and Cino. One other (very small) solecism is the use of a capital initial to words like *tedesco*, *latino*, when they occur as true adjectives: a practice, we believe, peculiar to English among European languages, and one which nearly always betrays the Englishman writing in a foreign tongue.

It might be wished that the editor had been less free with his numeration of lines in the 'Commedia.' In a page already crowded the addition of sixty-eight Arabic figures (*i. e.*, a number to every third line) produces

an almost suffocating effect. Considering how very easy it is to count the lines in *terza rima*, it was surely superfluous to give so much aid to laziness. Moreover, in the *canzoni* and eclogues only every tenth line is numbered, and in the sonnets none at all. In the prose works the lines of the chapters are numbered by fives; why it is not easy to see, as the references in the index are only by book and chapter. If there was any chance that this edition should become, like Bekker's 'Aristotle' or Stephens's 'Plato,' the standard of reference for all the world, these numbers would be highly useful; but though much to be wished, we fear that that result will not be attained so long as Italian is a living language.

This is not the place to discuss the text. Dr. Moore has proceeded very cautiously, basing himself for the 'Commedia,' 'Vita Nuova,' and 'De Monarchia,' as everybody must, on Witte—though for the poem we may be allowed to say that his own work makes him at least as competent an authority as the great German—but not following him slavishly. For the 'De Vulgari Eloquentia' (as he prefers to call it, though *eloquentia* is Dante's own word) he has used Fraticelli's recension, checked by the recently published Grenoble MS.; and for the 'Canzoniere' the same editor's text, with improvements due to Mr. York Powell. The real crux was the 'Convito,' of which the text has always been in a terrible state, and MSS. few. Dr. Moore himself owns one of the only two known to exist in this country; but he puts its date at three years later than the first printed edition, so that its authority cannot be great. The first four editions (1490, 1521, 1529, 1531) are all edited without the least intelligence (though that has its compensations), and three, at least, are probably mere reproductions of the same text. The sixteenth century commentators seem to have left the work alone; and it was not till 1826 that any attempt at producing an intelligible text was made. Since that time emendators have tried their hands, but with little result. The present is the first edition which has been published in England, and only time and careful perusal can show how far it can hope to be anything like definitive. Some of the supposed corruptions, we are inclined to think, may be resolved by arriving at a better understanding of the sense in which Dante used certain words. There is a case in i. 6 (lines 55, 56 of this edition) where there is strong reason to suspect that the Milanese editors might have let the vulgate alone; and no doubt there are more.

As to the form of the book. It contains 490 pages, in double columns, of 51 lines to a column. It is printed in minion type—that of the "Globe" Shakespeare; but "modern" instead of "old faced" (for which we are sorry) and of a somewhat larger face, and more "lead." The Shakespeare has 69 lines in a column of almost exactly the same dimensions, and has 1,080 pages. The Dante is $1\frac{1}{2}$ in. thick without the covers, the Shakespeare $1\frac{1}{2}$. The Dante weighs $1\frac{1}{2}$ lb $10\frac{3}{4}$ oz., or $2\frac{1}{2}$ oz. more than the Shakespeare: a phenomenon doubtless due to the development of the china-clay trade in the last thirty years. The Shakespeare is the prettier book to look at; the Dante

rather the easier (at all events for middle-aged eyes by a bad light) to read.

NEW NOVELS.

A Bad Lot. By Mrs. Lovett Cameron. 3 vols. (White & Co.)

THOUGH Nell Forrester comes from "a bad lot," and is handicapped by her mother's shame and her father's dishonest recklessness in money matters, she is womanly and honest to a degree that produces sympathy for her early misfortunes. On the other hand, though he is considerably elaborated, her cautious admirer Cecil Roscoe is not a very possible character. Julian Temple may be all that an honourable lover should be, but the author is strongest in her women. Old Lady Forrester is amusing in her vehemence of language; and her affection for her granddaughter is some compensation for the ill she does her with her reckless mendacity. There are good points, too, about the hoidens, Dottie and Millie. The different ways in which they promptly provide for themselves after their father's death are highly characteristic. The fire at the theatre is skilfully utilized to reveal Julian's and Nell's hearts to each other, and generally this is a capable love story.

Peg the Rake. By Rita. 3 vols. (Hutchinson & Co.)

PEG THE RAKE is another young woman with a past, and this past has reduced her to a sort of slavery in her father's house. She would have stood out in more significance had the character of the English duenna, whom her harassed Irish father, O'Hara, has set over her in the position of step-mother, been less sordid and more conceivable. Mrs. O'Hara's cheeseparing economy and her incompetence to realize the nature of the strange girl to whom she is called upon to fulfil the office of guardian make but a vulgar contrast to the self-dependence of the daughter she endeavours to control. And her shortcomings, natural and superinduced, give scope unfortunately to a dash of coarseness which detracts from the daughter's character, in spite of a certain nobility in its recklessness. Some of Miss Em's repartees alienate sympathy. The indignation she displays in the matter of her jewels may be condoned, but the unwomanly taunt on her tyrant's childlessness goes far to reconcile the reader to the bitterness of fortune which shortens her life. There are some realistic scenes of Dublin society (Lady Pat and Miss Bedelia O'Hara must surely have been drawn from real models), and the history of Peg's ill-starred marriage with Sir Jasper Lustrell is elaborate in its detail of self-inflicted suffering.

A Family Arrangement. By the Author of 'Dr. Edith Romney.' 3 vols. (Bentley & Son.)

'A FAMILY ARRANGEMENT' contains in its three volumes some well-wrought, conscientious work. There are places—they are, perhaps, more or less inseparable from three-volume form—where the interest slackens, and the feelings and motives of the principal actors seem purposely drawn out. The working of the plot is no secret from the

reader. The old-fashioned, much used and abused case of a destroyed will, which has of late been enjoying a well-earned repose, is once more to the front. But the author treats it in the modern manner, and most of the old melodramatic *trues* and attitudes are conspicuously absent. The story is kept on quiet, restrained lines; it is of character, motive, and feeling rather than of incident; yet there is a good deal of life and movement. The characters are very carefully differentiated. Each one is kept on a consistent logical plane of feeling and action, so that the reader follows them with some interest. The conspirators themselves, the two brothers-in-law, prove in the author no mean understanding of the workings of the human heart and soul under difficult circumstances. At times, however, the moods of the two men suffer a little from over elaboration; but the stuff is strong and human all the same. Margaret, with her vivid family affection and gentle manners, is a pleasing and sometimes touching picture. 'A Family Arrangement' may not be a great book, but it has qualities that distinctly raise it above mediocrity.

Mrs. Bouverie. By F. C. Philips. 2 vols. (Downey & Co.)

WHATEVER Mr. Philips's faults, dulness and he are not usually associated together in the minds of his readers. But in 'Mrs. Bouverie' he seems to be quite dull; he is also second rate and feeble both as regards the characters and incidents of the story. The people are conventional types and nothing more, and all they feel and say and do is on a dead level of utter commonplaceness. The story happens to be innocent and innocuous; not for this is it dull, but because it bears the stamp of a manufactured and unsympathetic production. One thing would answer fully as well as another thing, and one event might easily be replaced by something else without making any difference. There is no plot, or none to speak of, and Mrs. Bouverie herself says little or nothing to the reader. She is rich, powerful, beautiful, and exceedingly kind. She constitutes herself the *dea ex machina* of a trio of young people, a brother and two sisters. She helps to marry the sisters, and last, but not least, makes the literary path of the brother plain. For a time the young man worships the ground she treads, but her common sense having kept her from bestowing her hand as well as her heart on him, he presently falls in love with and marries the daughter of his publisher. In the end Mrs. Bouverie is left to meditate alone by the decaying embers of a fire in her luxurious mansion. We have said so much only to show that there is in the material itself nothing to preclude a certain amount of interest being felt in the story. That it is not evoked by anything vital or exciting must be put down to the poor and faulty diction and dialogue.

No Enemy (but Himself). By Elbert Hubbard. (Putnam's Sons.)

It is not easy to know what to think, still less what to say, of 'No Enemy (but Himself).' Taken altogether it is a queer sort of production, with a certain claim to originality or what must stand for it. The author has seemingly and of set purpose chosen

odd material, and his treatment of it is still more odd. Whether it comes more from an outside or inside point of view is doubtful. At times it reads something like an autobiography, and one could almost swear it had been lived. Then, again, a turn comes that makes the other seem the more plausible view. The illustrations do nothing to abate the strangeness of the volume. On the contrary, they are in their way remarkable, and certainly unlike most other illustrations to works of fiction in that they appear to have been taken direct from photographs of real people by some process method. These presentments bear a startling likeness to individuals of a somewhat unpleasing, not to say rascally type. Most of them depict the hero, a rich New Yorker of a cynical turn of mind, who, tired of luxury and the artificial refinements of gross pleasures, becomes a *bond fide* tramp to gratify a whimsical craving for novelty and the unrestraint of the "roadster." The illustrations show him in both characters; in each it must be said he looks sufficiently ruffianly. The inner nature of the man is more complex, and the author's intentions with regard to it are a little obscure, for the virtues and vices are curiously compounded and evolved. There are alternate touches of realism and melodrama, and some of the pages have a touching quality; those concerned with the women folk of the austere farmer, and certain passages in the career of the runaway boy "Jimmy," who is, in fact, a girl, are of the number. The sturdy tramp befriends the little waif, and the relations between the incongruous pair and the adventures they meet with in their travels are the most interesting part of the book.

The Gates of Dawn. By Fergus Hume. (Sampson Low & Co.)

'THE GATES OF DAWN' is as good a story as any that Mr. Fergus Hume has written. This is a qualified statement; but Mr. Hume is a clever romancer within his natural limitations, and at all events the first half of the volume under notice contains a pretty love story, set in a background of English rural scenery. The remaining half, which develops a somewhat complicated plot, is highly coloured and melodramatic. It would be easy to point out a score of improbable situations, and the entertainment of the reader will depend on his ability to enjoy certain details of the picture without allowing the others to repel him. Mr. Hume's work is uneven in quality. If he could studiously confine himself to a natural plot, and a natural sequence of cause and effect, he has enough of the genuine instinct for romance to produce an effective tale.

The See-Saw of Life; or, Misfortune no Disgrace. By W. A. Morley. (Stock.)

'THE SEE-SAW OF LIFE' is an ingenuous and a sensible story of fairly commonplace people, most of whom do their duty, look to the main chance, have ups and downs of fortune, and are left by the author in a beatified state of respectability and competence. No new ideas or subtle problems of humanity appear to have tempted Mr. Morley from the straightforward path of

concrete narrative, on which he walks firmly from beginning to end, without digression and without levitation. There is, indeed, the excitement of a deliberate and brutal murder, and of the immediate execution of the murderer by a dog, followed by the raving madness and death of the victim's wife within a month; but the admirably self-possessed heroine, who had been jilted by the murdered man, receives the news of his death with exemplary coolness, leaving excitement and sympathy for others. For the remainder of the plot the reader may refer to Mr. Morley's pages.

A Black Squire. By Mrs. Alfred Hunt. (Chapman & Hall.)

MRS. HUNT's little underbred heroine, who finds the atmosphere of an impoverished county family too rarefied for her to breathe comfortably, is sufficiently human to arouse real interest in her fortunes. Hardly so much can be said for Geoffrey Yorke, the "black squire," i. e., country gentleman in orders, while his gifted and refined sister is a distinctly disagreeable silhouette. Guliema is the daughter of a shady provincial lawyer, and has social aspirations which lead her into making a hazardous experiment. The snubs which are so plentifully meted out to her and the injuries she inflicts upon her lover's finer susceptibilities are all related with sympathetic understanding. The story of pretty Guliema's experiences is pleasant and easy reading, while its very suitable and happy termination is quite a relief from the pessimism of a more "advanced" school of fiction.

All That was Possible. By Howard O. Sturgis. (Osgood, McIlvaine & Co.)

MR. STURGIS is to be congratulated, not only on the skill and delicacy with which he has handled a difficult theme, but also on the success with which he has resuscitated the hackneyed and, as a rule, fatiguing method of casting a romance in the form of a series of letters. The character of the narrator and heroine, as revealed in her correspondence, is exceedingly well and even subtly drawn, and the *dénouement* has the merit of being unexpected, and yet not in the least improbable. Mr. Sturgis's story is shot through with irony of a decidedly pessimistic cast, though the conclusion can hardly fail to satisfy even the most straitlaced critic. It is as well to state that the estimate of the Welsh character conveyed by 'All That was Possible' is not likely to render the book popular in that patriotic principality. Of the minor characters, the old and exceedingly cantankerous gardener is a most artistic portrait. Perhaps the most satisfactory feature of this clever little story is the fact that there is no gratuitous pathos in it. It is impossible to be deeply harrowed by Sibyl's disillusion, because it is sufficiently obvious that she does not feel it very deeply herself.

The Vengeance of Medea. By E. G. Wheelwright. (Digby, Long & Co.)

'THE VENGEANCE OF MEDEA'—by the way, a sufficiently ambitious title—is in reality a tale of a hopelessly mild, innocuous character. It only too evidently belongs to the rapidly increasing number of superfluous

volumes. It could do the author no harm to study human nature a little, and her own and the French language, whether with a view to further productions or merely for her private good. She writes badly of singularly dull and foolish folk, who have as little common sense and worldly wisdom as may be "done with," even in fiction. The conditions of real life would effectually dispose of all such beings in the space of about a quarter of an hour. The most tiresome of the group is addressed as "Poetess" or "my Poetess" by a youthful female admirer, perhaps seventeen times or thereabouts in the course of a page. As only a very inexperienced hand can be responsible for the work, more need not be added.

CHRISTMAS BOOKS.

A STORY by Jules Verne is always welcome, and *Claudius Bombarnac* (Sampson Low & Co.) is no less entrancing than our old favourites. Of course the reader deliberately says farewell to every-day life when he puts himself under the guidance of the French magician, and enters a world where villains are villains indeed, where the good are angelic, where all things are greater, smaller, more sublime, more ridiculous, than in this world of compromise wherein we dwell. Claudius Bombarnac is a "special correspondent," whom the reader finds at Tiflis, and accompanies on a great railway journey "by the direct Grand Transasiatic between the European frontier and the capital of the Celestial Empire," in the course of which it is the journalist's duty to transmit his news by letter or telegram as he goes along. The correspondent is above all things diligent and conscientious; he travels without ceasing, and in season and out of season does he transmit news, good, bad, and indifferent. Never was there such a train, never were there such travellers as the companions of the great Claudius Bombarnac on this his monstrous journey. As for the news, it is at once worthy of the *Twentieth Century*, of its heroic correspondent, and of M. Jules Verne. Treasure, brigands, mandarins, dead and unburied, with other weird and unexplained persons and things, engage the attention and fill the telegrams of our adventurous journalist. Life in the great train is full of incident; we have even a marriage *en route*, and the story of the man in the packing-case is a veritable romance.

The Great Cattle Trail of Mr. Edward S. Ellis (Cassell & Co.) and *On the Old Frontier*, by Mr. William G. Stoddard (Hodder & Stoughton), are capital tales of adventure, full of life and spirit from beginning to end, books which are not likely to be put down until the last word on the last page is read and pondered over. Mr. Ellis takes his readers to the wilds of Texas and beyond—to the "Great Cattle Trail," along which hundreds of thousands of hoofs have tramped—and shows us a vision of strife, of treachery, of heroism. The Comanches, evil and mighty, hover around, swoop down, and do their utmost; the white men resist, and fierce is the fight. The book ends abruptly, and we are thereby encouraged to hope for a sequel.—'On the Old Frontier,' being the history of the last raid of the Iroquois, is much the same kind of book, but somewhat longer, and without the touches of humour which enliven the dark pages of 'The Great Cattle Trail.'

Why are "books for girls" so often less interesting than "books for boys"? There are, of course, brilliant exceptions, but the sad truth remains that every year adds to the number of books girls would rather be without. Miss Evelyn Everett-Green has done much good work, and it is to be hoped that she may go on and prosper; but it is hard to think that

A Difficult Daughter (S.S.U.) is at all equal in merit to the volumes which we are accustomed to welcome from this popular writer. Lady Vivian Dyncourt is indeed a "difficult daughter"—so difficult that at the age of eighteen she is shunted by her agitated parents, who go abroad for a year in search of health, peace, and quiet, and send Vivian to a friendly and hospitable aunt; but an able-bodied beauty of eighteen, who is absolutely without fear and without consideration, is almost too much for any household. Lady Vivian travels with horses and dogs, and a fierce animal which she believes to be a cheetah. She and her menagerie work havoc in the Temple family, and the tale of the mischief she accomplishes is long and appalling. When other pastimes fail she takes to meddling in the love affairs of her cousins.

—*Thistle and Rose: a Book for Girls*, by Miss Amy Walton (Chambers), is also disappointing. For we have known and liked Miss Walton's work for some time, and we expect something better from her than a rather trivial tale of a girl who is weak-minded and snobbish enough to be ashamed of her old grandfather because he is "only an organist." —*Fifty-two Stories of Girl-Life at Home and Abroad*, edited by Mr. Alfred H. Miles (Hutchinson & Co.), is a stout volume, like unto the other volumes of the "Fifty-two Library," stuffed full of stories of very varying merit. 'Johanna,' by Miss Mary E. Wilkins, a justly esteemed writer of Transatlantic fame, is a touching tale of calumny nobly borne; some, but not many, of the other stories are attractive, and we could well have spared the majority of the contributions to this thick and heavy volume. Hans Andersen's 'Ugly Duckling,' by the way, is the fifty-second. What connexion has it with "girl-life at home and abroad," and why does it find itself in Mr. Miles's budget? —*The Satellite, and other Stories*, by the Hon. Eva Knatchbull-Hugessen (Innes & Co.), is a collection of tales amusing enough, but not otherwise of importance. The first on the list, the story which gives a title to the book, deals with the humours of High School girls, and is perhaps the least interesting of the budget. —*Beryl*, by Miss Georgina M. Synge (Skeffington & Son), and *Uncle Peter's Riddle*, by Miss Ella K. Sanders (Bell & Sons), have one thing in common: each book chronicles the doings and the heart-stirrings of a lonely and introspective little girl. Beryl and Molly need not be lonely; they have relations and friends, and the world smiles upon them; but they belong to the unhappy race of *incomprised*, and they must "dree their weird." Do real children like this kind of literature?

Lady Home's *Charlie Trench* (S.P.C.K.), which may be classed as a parish chronicle, has not much to recommend it. It is, of course, entirely well-meaning, but there is an air of unreality about the good people and their sayings and doings; they are so obviously puppets obedient to a string that it is difficult to take much interest in them. —*Donald*, by Doris Raeburn (Masters & Co.), is also a tale of a country parish, but with a difference. Parson Raeburn is a man, and rules over men—the Brentwood folk are all real and living, and act after their kind. The haughty and stubborn old squire is a fine character, finely drawn. Altogether the book is a good one, and deserves to be read.

My *Book of Travel Stories*, published by Mr. Edward Arnold in his "Children's Favourite Series," is an excellent and instructive little work. We visit "the long green garden of Egypt," and climb the Pyramids; we lie North, and crawl on hands and knees into the lowly hut of the Eskimo; we enter Morocco, and steal into Sheshouan, "a forbidden city" to the dog of a Christian; we invade Nijni-Novgorod and see the real "world's fair," that ancient Babel; we explore the queer little country which lies as it were at our doors—

A land that rides at anchor, and is moored,
In which they do not live, but go aboard;

we laugh with "boys and girls in Japan"—in a word, we circle the globe and learn many things of many lands. 'My Book of Travel Stories' ought to be adopted as a reading book for the little ones in all schools, it is so clear, lively, and interesting. —Miss Edith Carrington (who somewhat mysteriously dedicates her book "To Dorothy Tennant and to Dorothy Stanley") gives us in *Five Stars in a Little Pool* (Cassell & Co.) five stories of children and for children, wholesome in tone, but a trifle didactic and somewhat lengthy.

The Adventures of Leonard Vane, by Mr. E. J. Bowen (Hutchinson & Co.), and the experiences of Capt. Pengillan, who seems to have been marooned on the east coast of Africa in the days of good Queen Anne, are remarkable for their resemblance to the doings and sufferings of explorers in more recent times. Coincidence has rarely been more ubiquitous than in this volume. The same mysterious fortune which impels Calverley and his companion in slavery to rush down to the Congo exactly at the moment when their comrade Leonard is passing in a canoe, after months of separation, is visible in the meeting of the heroine and her lover, who returns after long absence in the nick of time to meet his wicked brother as he is abducting her in a chaise and four. Yet we may acknowledge that the narrative is clear and lifelike, and seems to be founded on a good deal of accurate study.

Mr. J. Macdonald Oxley has in his volume called *In the Wilds of the West Coast* (Nelson & Sons) furnished a lively description of the early deeds and difficulties of the Hudson's Bay Company in those unknown wilds which now form the prosperous colony of British Columbia. How little could the first explorers anticipate the Central Pacific Railway, the lines of steamers to all parts of the Pacific, the submarine telegraph wire to Australia, and the rising cities of Victoria and Vancouver! The narrative is quite exciting; the tone throughout is manly and improving. The most interesting and instructive chapters are those describing Alaska, Sitka, and the seal fisheries which recently embroiled the relations between England and the United States. —Miss Evelyn Everett-Green appears to advantage in *My Cousin from Australia* (Hutchinson & Co.); a lively tone adds to the charm of an interesting story, which will amuse mature as well as juvenile readers. —*Fifty-two Stories of Boy-Life at Home and Abroad*, edited by Mr. Alfred H. Miles (same publishers), is the thirteenth volume of the series. The names of the chief contributors—Mr. Henty, Mr. Manville Fenn, Mr. Clark Russell, and others—are a tolerable guarantee of its excellence. The present instalment is fully equal to its predecessors.

It is easy to commend Mrs. E. C. Price's charming story *John's Lily* (Wells Gardner & Co.), but it is better adapted for girls than for boys. Its moral tone is well sustained throughout, and the interest in its romantic incidents is continuous to the end. —*Across Two Seas*, by Mr. H. A. Forde (same publishers), is a pleasing and unpretending story of middle-class settlers' life in New Zealand. Its moral is excellent, and the tale is sufficiently sensational to secure the reader's attention throughout. The Bishop of New Zealand is introduced on one of his historic pedestrian tours through his diocese, all in rags, with shoes tied on with the well-known *Phormium tenax*, exemplifying what a Maori chief once said to his lordship: "Gentleman-gentleman doesn't mind what he does; but Pig-gentleman very particular." —It is ungracious to criticize *Where the Brook and River Meet*, by Miss Nellie Hellis (same publishers), as her intentions are manifestly admirable, but it is impossible to rate highly a rather complicated and discursive tale. The good sense of the heroine, who by mistake dismisses her first lover, but wisely

takes up with another, merits much praise. Curates are generally appreciated by young ladies. —*Tales from St. Paul's Cathedral* (Sampson Low & Co.) is a nice little volume for children, by Mrs. Frewen Lord, who wrote, a year or two ago, some pleasant 'Tales from Westminster Abbey.'

In a somewhat cumbrous paragraph the editor of *The Adventures of Robinson Crusoe of York, Mariner* (Fisher Unwin), explains what he has done to make it suitable to the youth of the period, and, with perhaps undue confidence, says that "this has been done in such a manner as, it is presumed, the author would in the present day have approved." It is difficult to catch the precise meaning of this, but few authors approve of having their "sentences and paragraphs shortened" or their "irrelevant matter" excised, and Defoe's style is one that even "in the present day" can hardly be improved on. The book is prettily got up, and like all the books of the "Children's Library" series, pleasant to look upon. —In the edition of *Gulliver's Travels*, by Jonathan Swift, published by Messrs. Routledge & Sons, much pruning has been done, and Gulliver's narrative is accompanied by a number of illustrations, which, though they do not show much invention, are bright and attractive.

Miss Braddon's story of *The Christmas Hirelings* (Simpkin, Marshall & Co.), which came out a year ago in a Christmas number, now appears in state as a "Christmas book," prettily bound and full of charming illustrations. The veteran novelist, as she makes her *début* in a new character, tells us that she has "long wished to write a story about children, which should be interesting to childish readers, and yet not without interest for grown-up people." We confess that as we read 'The Christmas Hirelings' we are filled with surprise, not that Miss Braddon should now write a story for children, but that she should have delayed so long to undertake a work for which she is admirably qualified. Her child-creations are winsome things; she thoroughly understands the child mind, its joys, its sorrows, its bewilderments; and without any preaching at all, she teaches with a strange force that most ancient of lessons—how that we are tried and judged by children, who are far more clear of sight than the adult world, with whom black is black and white is white, and for whom casuistry is not. Miss Braddon need not fear that her tale lacks interest for grown-up people. The plot is slight, yet effective.

L'Héritier des Vauverts. Par Madame P. de Nanteuil. (Hachette & Co.)—Every year Madame de Nanteuil produces an excellent illustrated novel for young people, and displays a remarkable power of writing well about various times and various races. On this occasion her story is chiefly laid in the dead cities of the Rhône delta, and she is as much at home in the Provençal dialect and the manners of Les Saintes Maries as she has previously shown herself in the habits of Northern France. It is a curious example of those ways of French printers or editors of which we have often spoken, that the British admiral at Navarino is called on one page "l'amiral Cadrington" and "lord Codrington."

CLASSICAL SCHOOL-BOOKS.

PROF. GEORGE RAMSAY, of Glasgow, has collected in a handsome volume, published by the Clarendon Press, some three hundred *Latin Prose Versions* by scholars of more or less distinction. The English passages selected for translation are printed opposite the Latin. They are such as are usually set for composition in schools and colleges, and are roughly arranged under such headings as Historical, Characters, Reflective, Epistolary, &c. The versions include pieces by the late Mr. Shilleto and Profs. Conington, Nettleship, and T. S. Evans, and by such living scholars as Profs. Ellis, Butcher, Goodhart, and Postgate, Mr. J. S. Reid, and the

editor himself. So large a collection could hardly be very choice; it is not so choice, for instance, as the 'Key' to Mr. Postgate's 'Sermo Latinus'; but it contains a great number of the best models along with some that are indifferent, and it affords frequent opportunities of contrasting the Oxford with the Cambridge style. We have noticed a few misprints, such as "honestium" for *honestum* (p. 69) and "torperet desidia gentibus" for *gentes* (p. 231), but no positive blunders. There are, however, several passages which are open to petty criticisms, chiefly for the mistake, usual in show pieces, of making an unnecessary display of idioms. For instance, on p. 197 the editor writes *quin tu igitur ea præstes*, where, even if *præstes* may stand for *præsta*, yet *quin* with the imperative is brusque and undignified. But such defects are really of little importance, for any good scholar will be able to reprove them, while a bad one will not be able to imitate them.

Opinions may differ as to the principle on which the passages reprinted from the *Odyssey* in *The Wanderings of Odysseus*, by Mr. E. D. Stone (Methuen & Co.), have been selected. Some of them are less than fifty lines in length, and seem to us far too scrappy to give a school-boy any interest in the story. But as to the notes there can hardly be two opinions. Did they not bear the name of an experienced schoolmaster, we could fancy that they were transcribed from the note-book of a moderately intelligent fifth-form boy. They consist of the most elementary fragments of translation interspersed with scraps of old-fashioned etymology and illustrative quotations from Latin and English poets, and are full, not only of ill-digested and misleading statements, but of positive errors. What are we to say of assertions such as these: "In Homer *ἴσος* [*sic*], *καλός* have the first syllable common" (p. 74: the whole of the note is a most extraordinary jumble), or "*πορφύρεον*: *ῥ* is long, and *-ον* pronounced as one syllable"? The following, to say the least of it, are capable of misinterpretation: "The Cyclopes represent a type of primitive savagery which probably existed in the remoter parts of Europe in the Homeric age. Virgil places them near Etna, but they are far more probably natives of Cornwall or Ireland, where giants have always abounded." "*Ἐρεχθίδος ὄμον*. The Erechtheum [*sic*] still exists, a noble ruin." "In the property classification of Solon the *θῆτες* were the lowest class. The *δμῶς* was lower still in the scale." "So in Latin *ubi* and *postquam* are followed by the aorist." "The fact is cases are used in Homer, and especially the genitive without the prepositions, which the later more precise Greek required." "When a dissyllabic preposition follows its case, the accent is on the first syllable." Mr. Stone would do well not to give instruction about accentuation till he has learnt it himself. Any one who has had to correct Greek proofs is lenient about accents; but Mr. Stone really passes all bounds. We doubt if there is a single page of his notes without wrong accents; we have noted eight mistakes on p. 86 alone. All of them might have been corrected by reference to his own text, though even that is not free from misprints. The little book is, in short, slovenly and unscholarly from beginning to end.

We have received from Messrs. Charles Griffin & Co. a revised edition (the fifteenth) of the late Prof. William Ramsay's *Manual of Roman Antiquities*. The revision has been entrusted to Prof. Lanciani, of the University of Rome, and affects chiefly the section on topography. The other sections seem to have been printed without alteration from the old stereotype plates, but many pages of references to recent authorities have been inserted at proper intervals. These additions, which are due to Prof. Ruggero, are no doubt useful in their way, but their value has been considerably reduced by the fact that not only the references,

but also the matter referred to, namely, recent theories and discoveries, can mostly be found in the new edition of Smith's 'Dictionary of Antiquities.' The chief interest of the volume, therefore, centres in the chapter on Roman topography, which has been entirely rewritten by Prof. Lanciani, the greatest living authority on this subject. We recommend this most heartily to all who have been to Rome, or intend to go there with a view to studying the remains of the ancient city. In Rome, or to those who know Rome pretty well, it is the best and handiest guide yet produced. For schoolboys at home it is not so good, because the plans are not sufficiently numerous or full. There is a plan of ancient Rome, but it does not name the Capitol or the Forum; and there is a separate plan of the Forum, but this also does not name the Capitol, and, moreover, it is a plan of the Forum as it now stands, with the column of Phocas and the arch of Severus and the opening made to show the Cloaca Maxima. The young student wants, besides this, a plan of the Forum that Cicero knew, and a plan of the Rome that Horace knew, and another of the Rome that Martial knew. There is no man that could have drawn these plans so well as Prof. Lanciani, and we wish he had attempted them.

OUR LIBRARY TABLE.

The Devil's Playground. By John Mackie. (Fisher Unwin.)—Those who begin this story with the expectation of learning how the Devil conducts himself in his hours of ease will be disappointed. Indeed, the title has but little connexion with the story, which is very slight in texture and very commonplace in character. It appears to have been written for the purpose of depicting certain parts of the Canadian North-West. The scenery is strikingly described, while the life is untrue to nature. Such a house as that in which the chief personages are represented as living will be sought for in vain. The life there is too rough for Englishwomen. The episodes are sometimes exciting, but they are treated too summarily. Indeed, the personages play their parts with the stiffness of puppets. Moreover, they are gathered together from the ends of the earth in a way which is surprising even in these days of globe-trotters, and they make an isolated house in the heart of the Canadian North-West their place of meeting. If the meeting-place had been New South Wales, with which the author professes intimate acquaintance, the result would have been the same. The fault of the book is the want of association between the personages and the place which they visit. Despite the absence of novelty, the story is readable.

MESSRS. CHAPMAN & HALL publish *Woman in India*, by Mary Frances Billington, an admirable piece of work. The author was sent to India by the *Daily Graphic*, and has used her eyes and ears and her time to more advantage than almost any traveller who has written as a traveller on the great peninsula. There is no more difficult task than to write on India, and it is here performed with modesty, with freshness, with freedom from prejudice, and with advantage to all who wish to study native Indian society, and to fit themselves for having an opinion on Indian questions.

Thoughts from the Writings and Speeches of W. E. Gladstone, compiled by Mr. Barnett Smith, and published by Messrs. Ward, Lock & Bowden, is one of those works which find many purchasers, but do not lend themselves to critical review. The selection of passages is well performed; party politics are avoided, and the volume is suitable for the family reading of the "serious."

M. F. DELACROIX, a magistrate of Besançon, publishes through M. Calmann Lévy *Deux Séductions au XVIII. Siècle*, two curious family histories and lawsuits having to do with "run-

ning off" with young ladies of birth. One of the two has literary and historic interest, as J. J. Rousseau was thought, mistakenly, to have written the lover's pamphlet, and Mirabeau was at a later time mixed up with the same people. Moreover, the affair is named in all the well-known memoirs of the day.

UNDER the title of *Une Idylle sous Napoléon I.: le Roman du Prince Eugène*, Mr. Albert Pulitzer, an American if we mistake not, has written in French, and published through the Librairie de Firmin-Didot et Cie., an interesting volume. The son of Joséphine, brother of Hortense, adopted son of Napoleon, Viceroy of Italy, Commander-in-Chief of the Grand Army during its occupation of Posen and of Berlin after the retreat from Moscow, father of the Empress of Brazil and of the Queen of Sweden, and father-in-law of the beautiful Grand Duchess Marie of Russia, Eugène de Beauharnais, the founder of the family of the Leuchtenbergs, was not only notable in himself, but mixed up with so many notable people as to be worth a fresh biography. Madame Cavaignac attacked his memory in the waspish 'Mémoires d'une Inconnue,' foolishly published without correction or apology by her son, and it was right that the Duke's reputation, previously assailed by the traitor Marmont, should be once more defended. There is nothing in Mr. Pulitzer's volume which strikes us as new, and there is in it some repetition, but it forms an attractive story.

MESSRS. LONGMAN publish a third edition of *Indian Polity*, by General Sir George Chesney, M.P. It is not our custom to criticize new editions, but the original work was so valuable and appeared such a long time back—the second edition itself being dated 1870—that we depart from our usual practice. The third edition of 'Indian Polity' had to be to some extent a new work because the suggestions made by the author in 1868 have mostly been carried into effect since he first wrote. We regret that Sir George Chesney desires to return to press-gagging in India; the Lytton Act was hardly worth preservation, and to reimpose it would awaken a good deal of criticism which is best avoided. We think Sir George Chesney too uniformly severe upon the National Congress movement. His attack on the House of Commons for interference in the government of India is, perhaps, in part deserved, but the analogy of a "self-governing colony" is misleading, as the Secretary of State for India and the Government of which he is a member are responsible for the government of India and the Secretary of State for the Colonies is not responsible for the government of, say, Newfoundland, except when treaty obligations to the foreigner come in. Sir George Chesney not only knows this, but himself points it out in other words; but the use by him of the colonial analogy requires our word of caution. The map is new, and shows (although not quite correctly) the new (virtual) frontier towards Afghanistan. It is a pity that it does not, in the north, contain the names of Gilgit and Chitral.

MR. MURRAY has brought out a new edition in one volume of Sir A. H. Layard's interesting account of his *Early Adventures in Persia, Susiana, and Babylonia*, to which is prefixed a eulogistic notice of the author from the pen of Lord Aberdeen.—Messrs. Bell & Sons have added to the "Standard Library" Hawthorne's *Mosses from an Old Manse*.

A NUMBER of annual volumes are on our table. The most attractive of them is *Atalanta*, edited by Mr. Symington, which is, on the whole, better printed, better illustrated, and certainly better bound than most of its rivals. It has, too, the good fortune to count among its contributors Mrs. Oliphant, Mrs. Thackeray Ritchie, L. T. Meade, Mrs. Alexander, Mrs. Parr, and Mrs. Macquoid, and also Mr. Blackmore, Mr. Ash-

croft Noble, and other men of letters.—Another meritorious publication is the annual volume of *Good Words* (Isbister & Co.). There are sundry capably illustrated and interesting papers by Mr. Winterwood on the 'Early Years of the French Navy.' Also to be mentioned are characteristic 'Table Talk,' by "Shirley," and some pleasantly written biographies of astronomers by Sir Robert Ball. Dr. Jessopp discourses agreeably on 'Only a Parish Register,' and there are several other meritorious contributions. We have received from the same publishers the *Sunday Magazine*.—*Boys* (Low & Co.) and *Chums* (Cassell & Co.) are hideously bound. The publishers of *Boys* have the good sense to eschew coloured illustrations. The "chromos" in *Chums* are terrible; otherwise its cuts are creditable. The literature in both is such as boys will approve of, full of thrilling adventures and hairbreadth escapes.—*Young England* (S.S.U.) is excellently illustrated and contains much sensible letterpress.—*Chatterbox* (Wells Gardner & Co.) and *Little Folks* (Cassell & Co.) are praiseworthy magazines for young children.

We have received the *Reports of the Free Libraries* at Belfast, Brighton, Cheltenham, and Manchester. The chairman of the Brighton library complains of lack of accommodation. Otherwise the reports speak of unalloyed prosperity.—From Bromley comes a *Catalogue of the Books in the Lending and Reference Departments*; and from Newington, S.E., Mr. Mould sends a second edition of the *Catalogue of Books in the Lending Department*.

We have to thank Messrs. John Walker & Co. for several luxurious and tasteful pocket-books; while to Messrs. Marcus Ward & Co. and Messrs. C. W. Faulkner & Co. we are indebted for a quantity of Christmas cards and almanacs of varied design and excellent execution.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Cooper's (Rev. T. J.) *Love's Unveiling*, and other Sermons, cr. 8vo. 3/6 cl.
Divine Problem of Man (The) is a Living Soul, by Marquitta, cr. 8vo. 3/6 net, cl.
Edgar's (Rev. R. M.) *Progressive Presbyterianism*, 2/6 cl.
Good Shepherd (The), the Life of the Saviour for Children, 4to. 2/6 bds.
Lewis's (A. S.) *A Translation of the Four Gospels from the Syriac of the Sinaitic Palimpsest*, cr. 8vo. 6/ net, cl.
Lewis's (J.) *The Mystic Secret*, and other Sermons, 3/6 cl.
Message of Man (The), a Book of Ethical Scriptures, 4/6 cl.
Smith's (R. T.) *Lessons in Thought and Prayer*, 18mo. 2/ cl.
Spurgeon's (C. H.) *Morning and Evening, Daily Readings*, 32mo. 3/6 cl.
Strong's (J.) *The Exhaustive Concordance of the Bible*, 4to. 25/ net, cl.
Unsworth's (Rev. W.) *The Influence of Jesus Christ on Young Men*, cr. 8vo. 2/6 cl.
Waddell's (L. A.) *The Buddhism of Tibet*, illus. 8vo. 3/6 cl.

Law.

- Fletcher's (The) *London Building Act, 1894*, cr. 8vo. 6/6 cl.
Fowler's (V. de S.) *The Industrial and Provident Societies Act, 1893*, cr. 8vo. 6/ net, cl.
Handbook of Indian Law, by a Barrister-at-Law, cr. 8vo. 16/ cl.
Pollock's (Sir F.) *The Law of Fraud, &c.*, in India, 12/ cl.

Fine Art and Archaeology.

- Lucian's *True History*, trans. by F. Hicks, illustrated by Strang, Clark, and Beardsley, imp. 16mo. 42/ net, cl.
Nights of Straparola (The), now first translated by W. G. Waters, illustrated, 2 vols. imp. 8vo. 63/ net, cl.
Picture Magazine (The), Vol. 4, roy. 8vo. 6/ cl.
Plowden's (R. R.) *Progressive Studies and other Designs for Wood-Carvers*, imp. 8vo. 5/ net, sheets in case.
Thomson's (B.) *The Diversions of a Prime Minister*, illus. cr. 8vo. 15/ cl.

Poetry and the Drama.

- Bradley (G. M.) and Mark's (A.) *New Pictures in Old Frames, a Book of Verse*, 4to. 3/ bds.
Cambridge Shakespeare (The), edited by W. A. Wright, Vols. 31 and 32, roy. 8vo. 6/ net each, cl.
Hayes's (A.) *The Vale of Arden*, and other Poems, 3/6 net, cl.
Hull's (G.) *The Heroes of the Heart*, and other Poems, 3/ Ibsen's (H.) *Little Eyolf*, a Play, cr. 8vo. 5/ cl.
Neale's (Dr.) *Good King Wenceslas*, illustrated by A. J. Gaskin, introduction by W. Morris, 4to. 3/6 bds.
Poems of ye Citty, by a Citty Bard, 16mo. 2/ cl.
Sargent's (A.) *The Crystal Ball, a Child's Book of Fairy Ballads*, illustrated, 8vo. 10/6 net, parchment.
Tilton's (T.) *Heartsease, Poems of Rest and Unrest*, 6/ cl.

History and Biography.

- Booth (R.), *Recollections of, by his Daughter*, with Letters, 8vo. 16/ cl.
Bradlaugh (C.), *Life and Work, by his Daughter; his Parliamentary Struggle, &c.*, by Robertson, illus. 2 vols. 21/ cl.
Dictionary of National Biography, edited by Lee, Vol. 41, roy. 8vo. 15/ net, cl.
Field's (Mrs. J. T.) *A Shelf of Old Books*, illus. 4to. 10/6 cl.

- Grainge's (W.) *The Battles and Battle-Fields of Yorkshire*, cr. 8vo. 5/ cl.
Hoare (A. M.), *Life of, by her Sisters*, cr. 8vo. 5/ cl.
Nettlefield's (J. T.) *Robert Browning, Essays and Thoughts, with Portraits*, cr. 8vo. 5/6 net, cl.
Social England, edited by Traill, Vol. 2, 8vo. 15/ cl.

Geography and Travel.

- Bacon's (G. W.) *Pocket Atlas and Gazetteer of the World*, 2/6 cl.
Annals of Botany, edited by Balfour, Vines, and others, Vol. 8, No. 32, December, 1894, 12/ swd.
Headley's (W. B.) *The Evolution of the Diseases of Women*, 8vo. 16/ cl.
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DR. JOHN CHAPMAN.

Workshop, Dec. 10, 1894.

I CAN add a few earlier words about the career of Dr. John Chapman to those which appeared in the last *Athenæum*. There are probably very few of the present generation who know that he was a native of near Nottingham, and that he was apprenticed in this town, Workshop, to Mr. Robert Mason, watchmaker.

The writer was a most intimate friend of his during this period. Chapman, having grave complaints against his master's treatment, determined to run away. At this time his brother was studying medicine in Edinburgh, and as this was before there was any railway communication between that city and this town he had to get to the nearest seaport from which he could take steamer to Leith. The writer well remembers assisting to get his box to the coach by which he went to Gainsborough and thence to Hull. When his master got to know where he was, he sent a man after him to Edinburgh, and Chapman, on hearing he was pursued, went a few miles into the country until his pursuer was tired of waiting. On his return, and after staying with his brother a short time, the latter purchased him a stock of watches, chronometers, sextants, &c., and he went to Adelaide, S.A., where he commenced business. I possess a copy of his engraved business card done in Edinburgh before he left. After staying a few years in Adelaide, he returned, and a few days after his arrival I received a letter from him in which he stated that he had made a fortune, but had been shipwrecked and had lost it. The next stage in his eventful life was to go to London to study medicine, and while at St. Bartholomew's he called on John Green, publisher in Newgate Street, about publishing a little book entitled 'Human Nature,' which he had written. Green said it would be very unfair for him to undertake it, as he was looking for some one to take to his business. Chapman became the purchaser, and carried it on for a few years before he removed to the Strand, where for a time he held some valuable American agencies. I find a copy of his book, which he presented to me, is dated 1844.

It was particularly at the Strand that he gathered around him a number of literary men and women, and I shall not soon forget the pleasant afternoons spent there with such notabilities as John Stuart Mill, George Henry Lewes, George Eliot, and many others. The last time I saw him in the Strand he told me that he should have to give up the business as he had lost his American agencies. I think there is no doubt that he was the originator of the twopenny in the shilling off new books, but I do not think it ever added much to his exchequer. I had not seen him for some years; the last time I called on him he had given up business. I dined at his table, where I should think there were quite twenty, foreigners and others, who were represented to me as literary friends who preferred to stay with them to going to hotels. At this time he was editing the *Westminster Review*, and a friend of mine who was living in this neighbourhood, John R. Wise, did the reviewing for the department of *belles-lettres*, but suddenly gave it up as he did not approve some heterodox political views which Chapman had imported into its columns.

There was a good deal of originality about John Chapman when very young. I well remember some of our friends could seldom agree with him on many subjects, but I preferred to wait to see into what it would develop. One of his favourite topics in reference to phrenology was the application of a sponge of cold water to subdue certain organs—this theory may have been the precursor of his theory of the ice cure. He was a fine young man of striking appearance, and so much like the portraits of Lord Byron that amongst his companions he was always called "Byron."

About the time he was in Workshop Dr. Helldenmaier's Pestalozzian Institution was going on, and we used to have a succession of literary visitors to this town—such men as Sir Richard Owen, Charles Reece Pemberton, Dr. Bowring, John Minter Morgan, Robert Owen, Comte (one of whose letters is now before me), and many others—and I think Chapman would occasionally come in contact with some of these men.

ROBERT WHITE.

A PERMANENT BOOK EXHIBITION.

1, St. Matthew's Road, St. Leonards, Dec. 7, 1894.

WITH reference to the letter of Mr. Alfred Nutt in your issue of December 1st on the subject of bookselling, will you allow me to make a suggestion which has occurred to me in connexion with his remarks on the scheme of Mr. Cedric Chivers for a permanent book exhibition, "a central bureau where librarians and book-buyers generally can see and handle new books as they come out"? To me, as a writer, this idea seems excellent; at the same time I fully agree with Mr. Nutt that a new middleman should not be called into existence. But since all writers are obliged to supply the British Museum with copies of their works, why should not that most valuable institution go a trifle in advance of its past practice, and in so doing greatly add to its usefulness? Could not a room or gallery be set apart by its authorities for the express purpose of a permanent exhibition, in which all the new books poured into its keeping could be placed on show, and be handled for a certain time after their publication? If I be not mistaken, they are at present kept in hand for two or three months before being put in circulation amongst readers. Could not this time be utilized by displaying them to buyers and the public generally? For my part, I cannot conceive anything that would be more effective for bringing writers into contact with librarians and booksellers.

ARTHUR PARNELL.

WORDSWORTH ON WORDSWORTH AND COLERIDGE.

November 27, 1894.

KINDLY permit me a word or two touching E. H. C.'s interesting note under the above heading (*Athenæum* of November 24th). From the tenor of his note I gather that, in weighing the question discussed by me in the current *Fortnightly*, E. H. C. has failed duly to allow for the tone of playful exaggeration which pervades Wordsworth's purposely enigmatic stanzas. I take it for granted these stanzas were written, not only on the fly-leaf of Wordsworth's copy of the 'Castle of Indolence,' but also by way of supplement to that poem; i.e., as an *addendum* to the descriptive list of the denizens of the Castle given in stanzas lvii.-lxix. of Canto I.; that, in short, they are meant to be read as though they were an afterthought of James Thomson's. Their author, therefore, has rightly imparted to them the curiously blended flavour of "romantic melancholy and slippared mirth," of dreamlike vagueness and smiling hyperbole, which forms the distinctive mark of Thomson's poem; and thus the Poet and the Philosopher-friend of Wordsworth's stanzas, like Thomson's companion sketches of the splenetic Solitary, the "Bard more fat than bard beseeems," and the "little, round, fat, oily Man of God," are nothing more or less than gentle caricatures. E. H. C. affirms that the first four stanzas vividly describe Coleridge, and that they cannot apply to Wordsworth—that it is inconceivable Wordsworth should compare himself to a "wither'd flow'r," or to a "sinful creature pale and wan." I venture, on the contrary, to maintain that (due allowance being made for the hyperbolic trait referred to) the first four stanzas furnish an excellent picture of Wordsworth, while I find at least two grave objections against their application to Coleridge.

Take the objections first. E. H. C. explains the line (stanza iii.), "When he came back to us, a wither'd flow'r," thus:—"Not long before this poem was written (March 19th, 1802) Coleridge had 'come back' to the inhabitants of Dove Cottage after a four months' absence, sick in body and robbed of.....inward joy"; thus making Wordsworth contrast the happy, easy-hearted Coleridge of the days prior to November, 1801, with the joyless, dejected Coleridge of March, 1802. But this contrast is con-

tradicted by the facts of Coleridge's history. For well-nigh a year prior to November, 1801, Coleridge is every whit as aptly comparable to a "wither'd flow'r," or to a "sinful creature pale and wan," as he is on and after March 19th, 1802. Early in 1801 he has abandoned poetry, and is suffering incredible gouty and nephritic pains. Poverty stares him in the face, and he is rendered useless and wretched by the gloom of those dependent on him. His pains drive him to the laudanum phial and the brandy bottle, and these again fill him with loathing and disgust. On November 10th, 1801, Dorothy Wordsworth weeps on parting over "poor Coleridge—dear, dear fellow," who is starting for London; "O how many, many reasons have I to be anxious for him," she writes in her journal. During his absence he writes "heartrending accounts of his health" to the Wordsworths. In short, Coleridge goes away sick in body and mind, and returns as he went; and E. H. C.'s explanation of stanza iii. l. 2, is thus seen to be untenable. Again, Wordsworth (st. iv.) explains the Poet's occasional withdrawal from the valley thus:—

But verse was what he had been wedded to;
And his own mind did like a tempest strong
Come to him thus, and drove the weary Wight along.

Now, how in the world can these lines be understood as referring to the event of Coleridge's withdrawal from the valley to London in November, 1801? That was due, not to any visitation of the poetic affluus (for this had forsaken him), but simply to restless misery induced mainly by self-mismanagement; and it would have been nothing short of a cruel jest if Wordsworth, who must have been at least partially aware of the true state of things, had really written these lines in allusion to his sorely stricken friend.

It is, I reassert, impossible to dissociate the line,

When he came back to us, a wither'd flow'r,
from the lines,

Out of our Valley's limits did he roam

and

Whenever from our Valley he withdrew.

"Did he roam"—he was wont to roam, and
"When he came back"—whenever he would come back.

Next, as to the applicability of stanzas i.-iv. to Wordsworth. E. H. C.'s observations as to Wordsworth's occasional fits of hypochondria are quite beside the mark. The question is, not whether Wordsworth ever tortured himself over the composition (I correction) of his poems, nor whether he now and then brooded anxiously over his worldly affairs, but whether or not he ever experienced the prostration of mind and body which follows upon the disturbance and exaltation of the poet's inspired hour. E. H. C. seemingly doubts that Wordsworth ever experienced either disturbance or prostration. But Wordsworth himself says:—

My mind, best pleased
While she as duteous as the mother-dove
Sits brooding, lives not always to that end,
But, like the innocent bird, hath godings on
That drive her as in trouble through the groves.

Surely the man who writes thus of himself is the weary wight whose own mind would at times come to him like a strong tempest, and drive him along. And if the fact of Wordsworth's occasional exaltation is thus established, then the compensatory prostration also must be assumed; and my case is made out.

Wordsworth speaks of himself in 1805 as "ranging the mountain solitudes which compass him about, a meditative, oft a suffering man." In illustration of the words, "Full many a time his voice came to us from the neighbouring height" (stanza ii.), take the following testimony of one who lived and worked in sight of Wordsworth:—

"He had a ter'ble girt deep voice. I've known folks coming over by old road which runs from Grasmere to Rydal, flayt a most to death there by Wishing Gate to hear the girt voice a-groanin' and

mutterin' and thunderin' of a still evening. And he had a way of standin' quite still by the rock there in t' path under Rydal, and folks could hear sounds like a wild beast comin' from the rocks, and childer were scared fit to be dead a'most."

The last paragraph of E. H. C.'s note betrays his insensibility to the playful tone of Wordsworth's stanzas. E. H. C. thinks Wordsworth would never have portrayed Coleridge as "an amiable trifter." Well, this at all events is the light in which he is seen in the following extracts from Dorothy's journal (April and May, 1802):—

"Coleridge talked of his plan of sowing the laburnum in the woods."

"C. went to search for something new.....He called us, and we found him in a bower all covered with ivy.....We resolved to go plant flowers in both these places to-morrow."

"Coleridge stopped up the little runnel by the road-side to make a lake."

"The letters which C. carved this morning [in Sara's crag]."

"C. looked well, and parted from us cheerfully, hopping upon the side stones."

Coleridge speaks himself of "trying a multitude of little experiments on his own sensations."

T. HUTCHINSON.

THE CLARKE PAPERS.

In his second volume of 'The Clarke Papers,' recently issued by the Camden Society, Mr. Firth, the discoverer and editor of these important documents, observes that he could not discuss my arguments as to the execution of Lucas and Lisle, on the surrender of Colchester to Fairfax, as they were not yet in print. My paper on the subject in the *Transactions* of the Royal Historical Society, which has now appeared, a little later than was intended, was similarly written in virtual ignorance of the valuable evidence now published by Mr. Firth. If, therefore, you can give me space, I should be glad of an opportunity to explain that while this evidence is in harmony with the conclusions at which I arrived, there is one point on which it might seem, at first sight, to impugn them. Sir Charles Lucas's complaint that there was no precedent for his treatment was met by Col. Whalley, we read, as follows:—

"You have given us a president before, where there was Major Wandstead and about forty more; they submitted to mercy, and they hang'd up 14 of them."

Mr. Firth supports this precedent by the note:

"Fourteen of the garrison [of Woodhouse] were hanged by Sir Francis Doddington's orders, two by himself and twelve by Sir William St. Leger (Ludlow's 'Memoirs')."

If he will refer to Ludlow's 'Memoirs,' which have just been so ably edited by himself, he will find, in the first place, that, according to Ludlow, none of the garrison was hanged by Sir Francis Doddington, and, in the second, that the Woodhouse men hanged were only, says Ludlow,

"the twelve which Sir Francis had granted to Sir William St. Leger to be hanged, in lieu of six Irish rebels who had been executed at Warum [Wareham] by Col. Sydenham, in pursuance of an order from the Parliament to give them no quarter" (i. 95).

It is, if I may venture to say so, scarcely fair of Mr. Firth to suppress his own authority's explanation of the execution, more especially as Ludlow was here well informed, and, of course, a witness most hostile to the Royalists. Deplorable as such reprisals must be, it is difficult to see how the merciless order of the Parliament could have been met by the Royalists, except by such vigorous action. Nor is there any question as to what Sydenham did. White-locke (1732) distinctly states that he hanged those of his prisoners "that were Irish rebels" (p. 95); and Essex himself mentions that "six or eight" were hanged. Woodhouse "was taken by assault" (Firth's 'Ludlow,' i. 461) immediately afterwards (July 17th), and, though there are some discrepancies in the narratives

published at the time, Mr. Firth's own selected authority states that the hangings were, avowedly, an act of reprisal, so that they were no precedent whatever for the executions at Colchester. The capture of Woodhouse "by assault" further distinguished the cases.

Mr. Firth has done wisely and well in giving us an accurate text of Fairfax's letter, on the case of Norwich, from the Clarke papers. It is of very great importance not only for its bearing on the Colchester executions, but also as the detailed statement by the general of his views as to a point in the laws of war to which his wide and practical experience gives considerable weight. He carefully explained that "assuring of quarter" was no assurance against a trial for any specified offence against civil or against martial law. A man, for instance, might be given "quarter" and yet tried by court-martial as a "deserter of his colours and trust," and executed if guilty. Now this doctrine applies exactly to the case of Ludlow's men, when Wardour was surrendered. The position of the defenders, when forced to surrender, was just as desperate as that at Colchester. But the Royalists, more merciful than Fairfax and his officers in 1648, promised them all quarter for life. Mr. Firth asserts (i. 455) that "the conditions promised to his men were not fairly kept," following in this Ludlow himself, who complained that two of his men were "most perfidiously executed," by sentence of a council of war, on the charge of being deserters from the Royalist ranks. But in thus acting, his opponents, surely, were only putting in force the principle laid down so emphatically by Fairfax. These two men, I may add, must be the ones referred to on p. 95 of the 'Memoirs' as well as on p. 80, being the only two in question. If Mr. Firth agrees with me in this he will see that, added to the twelve from Woodhouse, they make up exactly his "fourteen."

J. H. ROUND.

THE LIFE OF CHARLES DICKENS:

Cowper School, Olney, Bucks.

I HAVE NOW BEEN engaged for about twelve months on the above work, and should much like to say a few words on the subject in your columns. I am very anxious to produce a really trustworthy and practically exhaustive life of Dickens; consequently communications from any persons willing to help will be welcome. It is only the combined assistance of thousands that can produce a truly valuable biography of any eminent man. As far as I am myself concerned no toil will be spared. The amount of material already sifted, or that lies piled around me ready to be sifted, is enormous, for my appeals to friends and acquaintances of Dickens, to possessors of Dickens collections, and to the public generally, have been responded to with noble generosity. Nevertheless, like the horse-leech's daughters, I ask for more. Never did biographer have fairer field. A life of Dickens worthy of the name does not exist. Though it is only like slaying the slain to enumerate the shortcomings of the work by Forster, nevertheless a few words may be permitted concerning what is generally acknowledged to be one of the most slovenly written biographies on the large scale that have left the press. Moreover, Dickens is pictured as Forster saw him, and, barring unimportant exceptions, not as anybody else saw him at all. In reading it you might almost imagine that Dickens belonged to Forster; that he never said anything of importance except to Forster, or did anything without consulting him; and that when he left Forster's apron strings, it was rarely for more than five or ten minutes at a stretch; in short, on almost every page Dickens is belittled, unintentionally no doubt, and Forster—who was in reality only one among the many interesting personalities who revolved round Dickens—unduly magnified. Parts of Forster simply nauseate. We rejoice to know

that Dickens's readings were, from a pecuniary point of view, a magnificent success, and we do not mind being told twice or even five or six times how many hundred pounds were taken at the doors, and how many persons were turned away; but page after page in that style is revolting. It would not be tolerable in a life of Barnum.

For his ignorance of the hosts of facts concerning Dickens that have come to light during the last twenty years, Forster is, of course, not to blame. They have merely rendered his work obsolete. But for the execrable method of his arrangement it is impossible to excuse him. Instead of telling his story chronologically, he indulges in the dreadful habit of covering a period, and then suddenly harking back five or six years. Further, the chapters are headed in this style, "Splendid Strolling, 1847-1852." You know that the events dealt with took place in those years, but the particular year of any event can only be ascertained, if ascertained at all, after very close application, a careful weighing of words, and a severe headache. But the most outrageous violation of the rule of order, even in this Donnybrook Fair sort of book, is its giving Dickens's funeral sermon in one chapter and describing his death at the end of the next. In short, law and order are everywhere disregarded, and you never know where you are. However, the rocks that my predecessor has struck against I hope myself to avoid. My labour is one of love, consequently, despite its immensity, it is really no labour at all. As I before observed, co-operation is invited, and all help will be fully and gratefully acknowledged in my pages. The work will possibly be published in 1896. At present I have finished about half.

THOMAS WRIGHT.

Literary Gossip.

YET another series is about to be begun by Messrs. Macmillan & Co. It is to have the general title of "Illustrated Standard Novels," and will consist of reprints of works of fiction which may be considered to have taken an established place in English literature. To every novel in the series an introduction will be contributed by a well-known critic, and each volume will contain about forty full-page and other illustrations. The volumes will consist of from four hundred to six hundred pages, crown 8vo., printed on antique paper, and will be issued at the price of 3s. 6d. The publication will begin on January 15th, and afterwards a volume will appear every month. The following will be the first issues of the series: Maria Edgeworth's 'Castle Rackrent and The Absentee,' illustrated by Miss Chris Hammond, with an introduction by Mrs. Thackeray Ritchie; Capt. Marryat's 'Japhet in Search of a Father,' illustrated by Mr. H. M. Brock, with an introduction by Mr. David Hannay; 'Tom Cringle's Log,' illustrated by Mr. J. Ayton Symington, with an introduction by Mr. Mowbray Morris. Among the works which will afterwards appear are Jane Austen's 'Sense and Sensibility,' illustrated by Mr. Hugh Thomson, with an introduction by Mr. Austin Dobson; Peacock's 'Maid Marian and Crotchet Castle,' illustrated by Mr. P. H. Townsend, and furnished with an introduction by Mr. George Saintsbury; Borrow's 'Lavengro,' illustrated by Mr. E. J. Sullivan, with an introduction by Mr. Birrell; Morier's 'The Adventures of Hajji Baba of Ispahan,' illustrated by Mr. H. R. Millar; Thomas Galt's 'The Annals of the Parish and The Ayrshire Legatees,' illustrated by

Mr. C. E. Brock, with an introduction by Canon Ainger; Miss Edgeworth's 'Ormond,' illustrated by Mr. Carl Schloesser, with an introduction by Mrs. Thackeray Ritchie; Susan Ferrier's 'Marriage,' illustrated by Mr. H. J. Hennessy; and Capt. Marryat's 'Jacob Faithful,' illustrated by Mr. H. M. Brock, with an introduction by Mr. David Hannay.

THE new volume of the 'Dictionary of National Biography,' to be issued on the 21st inst., extends from Nichols to O'Dugan. Mr. G. A. Aitken writes on Nichols, the historian of Leicestershire; Mr. Tedder on John Gough Nichols; Col. Vetch on General J. Nicholson, Sir W. Nott, and Sir David Ochterlony; Mr. W. P. Courtney on Sir N. Harris Nicolas; Mr. J. A. Doyle on Richard Nicolls, first English governor of New York; Mr. Round on Nigel, Bishop of Ely; Mr. Knight on Mrs. Nisbett, the actress; Mr. W. Armstrong on Nollekens, the sculptor; Mr. Sidney Lee on Sir John Norris, the Elizabethan general, and on Thomas Norton, joint author of 'Gorboduc'; Mr. Leslie Stephen on John Norris of Bemerton and on Miss Marianne North; Dr. Jessopp on Roger North and his brothers; Mr. Russell Barker on Lord North and William Smith O'Brien; Lady Frances Bushby on Sir Thomas North, the translator of Plutarch; Mr. Cust on John Northcote, R.A.; Mr. Lloyd Sanders on the late Sir Stafford Northcote; Dr. Garnett on the Hon. Mrs. Norton; Mr. Robin H. Legge on Vincent Novello; the Rev. W. Hunt on Dean Alexander Nowell; Mr. J. M. Rigg on Attorney-General Noy; Mr. C. W. Sutton on Dean Oakley; Mr. Secombe on Titus Oates; Mr. Richard Bagwell on Murrough O'Brien, first Earl of Inchiquin; Mr. R. L. Poole on William Ockham, "Doctor Invincibilis"; Mr. Stanley Lane-Poole on Simon Ockley, the Orientalist; Mr. Dunlop on Daniel O'Connell; Mr. Graham Wallas on Feargus O'Connor, the Chartist; and Dr. Norman Moore on Roderic O'Connor, King of Ireland, and John O'Donovan, Irish scholar.

MR. ULICK RALPH BURKE'S 'History of Spain,' on which he has been engaged for some years, will be published in January by Messrs. Longman. The author will seek to show the unity and continuity of Spanish history from the days of the Iberians and Celtiberians to the death of Ferdinand the Catholic, devoting special chapters to the universities, the great military orders, Christian and Moslem architecture, music, and the bull-fight. We are promised some new light upon the character of Isabella the Catholic, the madness of Joanna, and the nature of religious persecution in Spain. The work will be dedicated to Dr. Salmon, Provost of Trinity College, Dublin.

LATE in January Messrs. Sotheby will dispose of the library of the late Mr. Edmund Yates. The books include presentation copies, and there are many Dickens relics, among them the writing-slope to which is attached a silver plate bearing the following inscription:—

"This desk, which belonged to Charles Dickens and was used by him on the day of his death, was one of the familiar objects of his study which were ordered by his will to be distributed amongst those who loved him, and was

accordingly given by his executrix to Edmund Yates."

Many interesting autograph letters are also to be sold.

Two Methodist divines—Dr. Moulton, of the Leys School at Cambridge, and the Rev. Alfred S. Geden, of Richmond—have sent us a circular in which they announce their project of a concordance to the Greek Testament, adopting the texts as set forth in the editions of Westcott and Hort, Tischendorf (ed. viii.), and the English revisers. The work is intended to supersede Bruder's concordance, and it is to fill seven hundred or eight hundred pages. It is hoped to issue the first part next spring, by Messrs. George Bell & Sons.

'THE GOLDEN FAIRY BOOK' of Messrs. Hutchinson is to be followed next year by 'The Silver Fairy Book,' a collection of fairy tales of other lands very freely illustrated.

MESSRS. KEGAN PAUL & Co. are about to publish a novel called 'Lucilla: an Experiment,' by Mrs. Fraser, the author of 'A Study in Colour.' It will deal with the race question which was handled by her in her 'Pseudonym' volume. The same firm are also issuing a revised edition of Lord Ronald Gower's 'Reminiscences.'

To the "Men of Action" series, published by Messrs. Macmillan & Co., the following new volumes are to be added: 'Wolfe,' by Mr. A. G. Bradley; 'Colin Campbell,' by Mr. Archibald Forbes; and 'Nelson,' by Mr. J. K. Laughton.

THE twenty-first meeting of the North Midland Library Association was held at the Midland Railway Institute, Derby, on Thursday, the 6th inst. This was well attended, interesting, and practical. Ten new members were elected. The next meeting is to be held at Leicester in February.

WITH reference to Mr. Pollard's obituary notice of Mrs. Charles Tween in last week's *Athenæum*, a Correspondent writes:—

"Mr. Pollard will be pleased to learn that he has erred in assuming that the two Mrs. Twens were the last survivors of all Lamb's friends and acquaintances." The full extent to which his statement may be inaccurate I am unable to estimate, but I know of three surviving members of the inner circle of the Lambs' friends. It was in the album of one of these that Lamb wrote the lines beginning 'Little Book, sur-named of White'; another is the sister of his 'Distant Correspondent'; the third is the daughter of the friend of whose good qualities Lamb always spoke in superlatives—'a perfect man,' 'a finished man.' And what does Mr. Pollard mean by speaking of 'Mrs. Lamb's "Mrs. Lester's School,"' for Miss Lamb's 'Mrs. Leicester's School'? Besides, the booklet was a joint production, and should be described as by 'the Lambs.'"

MR. MORAY BROWN, the well-known writer on sporting matters, died last week. We have also to chronicle the death of Dr. C. B. Scott. A brilliant scholar, he became Head Master of Westminster at the age of thirty, and had he had his way then Westminster, instead of Charterhouse, would have migrated to the country and renewed its youth. But the old Westminsters who talk of the *genius loci* and avoid introducing their sons to it were too much for him, and he finally came round to their opinion; yet he was ill satisfied with the state of the school, and retired in 1883.

THE Council of the Goethe-Gesellschaft have decided on incorporating in future the *Festvortrag* delivered at the annual general meeting of the Society with the 'Goethe-Jahrbuch'; so that the latter will henceforth be published in June instead of in February.

PRINCE BISMARCK's correspondence, both political and non-political, is going to be published, continental papers say, by a Stuttgart firm, under the editorship of Ritter von Poschinger.

THE Parliamentary Papers of the week include Accounts of Metropolitan Water Companies, 1893 (3d.); Charity Commission Schemes, Nonconformist Endowments, 1883 to 1893 (4d.); and a Report by Lord Jersey on the Colonial Conference at Ottawa (3s. 5d.).

SCIENCE

The Life of Richard Owen. By his Grandson, the Rev. Richard Owen. 2 vols. (Murray.)

WE have to offer our hearty congratulations to Prof. Owen's eldest grandson on what is, we believe, his first appearance as an author. He has produced an exceedingly interesting and well-balanced memoir of his illustrious grandfather; for he has rightly conceived that a work of this kind should exhibit to us rather the man than the anatomist, and should be so arranged as to introduce us to his human environment. In his account of his grandfather's scientific labours Mr. Owen has enjoyed the advantage of the aid of Mr. C. Davies Sherborn; and he has been successful in obtaining a gem to adorn his work in the form of a discriminating essay by Prof. Huxley on Sir Richard's position in anatomical science.

The biographer was, at the outset, placed in a position of great difficulty, not from want of material, but from excess of it: no fewer than 1,200 of Owen's letters to his wife and sisters have been preserved, along with 15,000 letters received from other persons. For forty years his wife kept a diary, in which quite trivial details were noted. Owen's own letters were not mere scraps; it is thus he describes the archbishop's equipage which we mention below—"a grand capacious coach, with four fine long-tailed horses, a corpulent coachman in purple livery, and, hanging on behind, a footman in the same, and a chasseur in green and gold"; and he wrote an elaborate account of the attitude of the Parisians towards the "Lor-maire":

"To find a worthy old alderman made a demigod for the nonce was very rich; but the furore and crowding to see the plain gray-haired old gentleman has gone on increasing, and, say what they will of our crowding to see our Queen, it is nothing to compare with the clustering of all Paris about the Lord Mayor as he walked from fountain to fountain through Versailles yesterday; Hussars and Dragoons dismounted, with all their French official energy, hardly able to keep away from the honest man we once so dreadfully bullied about Smithfield at our 'Commission.'"

Although some may think it beneath the dignity of a man of science, Owen liked the pleasures and relaxations of ordinary men and women. Not only was he a devotee of good music, he was continually at the play, delighted in dining out, and enjoyed the bustle and excitement

of large social gatherings; while those who had the advantage of his acquaintance know that nothing pleased him more than entertaining his friends at home. He had, too, a large stock of humour, without which no man can be said to really enjoy life. His sceptical attitude towards the Egyptian wizard must have been turned into positive joy when he was told, on asking what Manning was doing, that the archbishop was "nursing his baby"! He was much pleased with the mayor who could not take the chair at his lecture, "as his wife had died that afternoon, and would I be so good as to let his daughter have my autograph?" His account of his drive in the carriage of the Archbishop of Freiburg, too long for quotation, is most amusing. Often, indeed, he liked his fun quite dry, as when he noted down the following story:

"The Duke of Argyll.....related.....an anecdote of a worthy Scotch judge, who travelling by rail at the time of the Great Assembly, and finding himself at the place where the train stopped for dinner with a number of Scotch 'meenisters,' was asked by them to say grace, he being taken for the oldest and most reverend; and thereupon he rose, and, beginning a grace in Gaelic, continued it till the bell rang for the continuation of the journey."

Fortunately, Mrs. Owen had humour too; that, with her love for her husband, was her stay when dead rhinoceroses or snakes were kept too long in the house. She records that to her surprise "R. came home at the unusually early hour of three. It seems he had been dissecting an opossum in spirit, and he felt tired and sick. It was too far gone even for him." The couple went to Cross's Garden to see "an immense fire-balloon go up with three people. The gardens were full, but the balloon would not rise. The people did, though, and behaved shamefully; they beat Mr. Cross and his nephew."

The general outline of Owen's career is now well known, and it need not detain us here; the details, into which, of course, we cannot enter, have been well stated in his grandson's two volumes. We see him not only rising early to go to the Zoological Gardens to dissect, but sitting up late reading works of fiction:—

"Owen's power of concentration and absorption in a subject which interested him, was not confined to professional or scientific matters. We find that on January 22 [1848], 'after having heard a lecture of Whewell's, he went on to the Club, and took up Thackeray's "Vanity Fair" to read. He became so deeply absorbed in the book that he sat on, oblivious of the fact that every one else had disappeared one by one. He was also apparently deaf to coughs and hints of attendants, &c.; but still sat there reading and laughing to himself. At last in desperation the men came forward and began to take away the lamps. Then, having looked at his watch and found it considerably past 2 A.M., he rushed wildly out of the Club, and, like a scientific Cinderella, left his umbrella and great-coat behind."

He is shown not only bestowing suggestive ideas on men in other walks of life, but helping to entertain the poor of his parish; not only restoring fossil skeletons, but dressing (or rather mis-dressing) little boys after a sea-bath; not only enjoying to the full Alpine climbs or sport in the Highlands, but helping to improve the lot of dwellers in great towns; not

only preparing exhaustive monographs, but writing light sketches for *Blackwood* or for Dickens. So diversified were his powers known to be that he was credited with, or suspected of, having written 'Scenes of Clerical Life.' But there must be a limit to any one man's powers, and as it is the "Bibliography of Richard Owen" occupies just fifty octavo pages. If the world's honours can repay a man, Owen must surely have been paid, for the list of his honorary distinctions takes four pages to enumerate: though, by the way, the first two in the list were not honorary, and were hardly distinctions; a M.R.C.S. and L.S.A. in these days, at any rate, is not regarded as a medical practitioner of the first class. How his sovereign felt towards him can be gathered from the following:—

Osborne, December 13, 1851.

MY DEAR SIR,—I have been commanded by the Queen to inform you that, a house upon Kew Green having become vacant by the death of the late King of Hanover, Her Majesty is happy in being able to offer this house as a residence for you.

The Queen commands me to say that she thinks that there is no method in which she can better give a tribute of her respect and regard for science than by thus meeting what she believes to be the almost necessary convenience of one of its chief ornaments and most distinguished members.

The house will require some alterations, and a part which is unfit for repair will have to be pulled down, but it will still form a commodious residence, and I should think, from its proximity to London, would be most convenient for you.

Sincerely yours,
C. B. PHIPPS.

Professor Owen.

In the volumes before us nothing is said as to one side of Owen's character; but it will be long enough before the vehement scientific disputes in which he engaged are forgotten, and there is no need to recall them at present. In their place we get a brief, but luminous account of the state to which anatomical science had been brought in 1830 by Owen's predecessors; and a rapid, but complete account of what he did to advance it. The spirit in which Prof. Huxley addressed himself to the task which, with no little courage, the Rev. Mr. Owen invited him to undertake, may be judged from the concluding words: Owen's "claims to a high place among those who have made great and permanently valuable contributions to knowledge remain unassailable."

GEOGRAPHICAL NOTES.

M. DE LA KÉTHULLE DE RYHOVE, an officer attached to the late M. van Kerckhoven's expedition, has just returned to Belgium. He has performed a remarkable journey to the north of Jabbar's station on the Welle, in the course of which he crossed the routes of Potagos and Lupton, and passed from the basin of the Congo into that of the Upper Nile, to within about seventy miles of the famous copper mines of Hofrat en Nahas, to the south of Darfur. He established a post on the upper Bahr el Arab, in the country of the Krej. Rafai and other chiefs of the Zande (Nyamnyam) had successfully resisted an invasion of the Mahdists. The posts established by M. de la Kéthulle will now be handed over to France.

Emin Pasha's last diaries and other papers, which the Belgian major, Baron Dahnis, found during the fights with the Arabs on the Lualaba, and which he recently brought with him to

Europe, have just been deposited at the Foreign Office at Berlin. The posthumous literary remains of the traveller are said to be of scientific value, but cannot be published before the litigation about the inheritance has been decided.

We learn from *Le Mouvement Géographique* that a committee has been formed in Belgium for promoting a scientific Antarctic expedition.

Mr. Stanford's *New Map of the County of London* is for practical purposes an excellent piece of work. It gives us the City and the County of London with enough of the surrounding country to fill up the sheets handsomely. As it is constructed on a scale of four inches to the mile, the draughtsman has, to our mind, exercised a wise discretion in inserting London landmarks down to chapels and music-halls, but omitting statues, and apparently all famous private houses unprovided with a sufficient garden. The whole is printed with admirable clearness, the names of the streets are all easily legible, and while the railways and omnibus routes are obvious they are not obtrusive. There are, however, omissions which we regret. Altitudes are marked, but too sparingly. We have failed to perceive any indication of Campden Hill or Ludgate Hill, and no altitudes are marked in Hyde Park or the Green Park, for example, where they would be particularly suitable. Something has gone wrong with the walks in Kensington Gardens, though the original plan of the avenues is duly portrayed; and no indications of a stock yard or a reservoir appear in Hyde Park. The Roman bath off the Strand has disappeared, and the venerable thoroughfare of Strand Lane goes unnamed. It is a more serious matter that Middle Temple Lane is not prolonged to the Embankment, and that the upper part of it is called Child Passage. These and other similar omissions deprive the map of the very high value it might have as a scientific record; as a practical guide, however, to the extremely important part of the world it represents, it reflects the greatest credit on the skill and energy of its publisher.

SOCIETIES.

ROYAL.—Dec. 6.—Lord Kelvin, President, in the chair.—The President announced that he had appointed as Vice-Presidents the Treasurer (Sir J. Evans), Sir J. Kirk, Prof. B. Sanderson, and Prof. T. E. Thorpe.—The following paper was read: 'Experimental Researches on Vegetable Assimilation and Respiration: No. 1, On a New Method for investigating the Carbonic Acid Exchanges of Plants; No. 2, On the Paths of Gaseous Exchange between Aerial Leaves and the Atmosphere,' by Mr. F. F. Blackman.

GEOGRAPHICAL.—Dec. 10.—Mr. C. R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Major H. M. Lawson, Major W. Peacocke, Lieut. W. H. Barham, Messrs. J. Boyle, E. O. Gooding, H. L. Lewis, C. B. Luffmann, E. J. Payne, and H. J. Thaddens.—The paper read was 'To Kolguev Island and Back, with some Weeks' Residence Thereon,' by Mr. A. Trevor-Battye.

GEOLOGICAL.—Dec. 5.—Dr. Henry Woodward, President, in the chair.—Prof. F. D. Adams, Prof. J. E. Talmage, the Rev. M. Fletcher, Messrs. E. M. Eaton, C. I. Gardiner, G. E. Grimes, J. G. Hamling, A. James, E. N. Jones, J. A. Mactear, P. Marshall, A. L. Pearce, J. A. Pruett, and W. White were elected Fellows.—The following communications were read: 'Supplementary Note on the Naborough District (Leicestershire),' by Dr. T. G. Bonney, 'The Tarns of Lakeland,' by Mr. J. E. Marr, 'Description of a New Instrument for Surveying by the Aid of Photography, with some Observations upon the Applicability of the Instrument to Geological Purposes,' by Mr. J. B. Lee, and 'The Marble Beds of Natal,' by Mr. D. Draper.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Dec. 5.—Mr. C. H. Compton in the chair.—It was announced that upon the retirement of Mr. Allan Wyon from the office of Treasurer, through illness, Mr. E. P. Loftus Brock, who had been one of the hon. secretaries for many years, had been elected to the vacant office.—Various objects of antiquarian interest were exhibited, and Mr. J. T. Irvine called attention to some hitherto unnoticed carvings in Rothwell Church, near Leeds, where they have been

built up into the internal walls. They consist of stone slabs covered with interlaced work, probably of Saxon date.—Mr. Park Harrison rendered some drawings of sculptured detail, of early date, in the triforium of Salisbury Cathedral, removed probably from Old Sarum when the cathedral there was demolished, and reused as old material.—The first paper was by Miss Russell, 'On the Use of Branches in the Construction of Fortifications in Ancient Times.' The statements of Polybius were dwelt upon in detail. These had reference to the superiority of the Romans over the Greek soldiers in the construction of fortified enclosures rapidly of boughs and branches. The ancient earthworks in England, and especially in Scotland, were noted. In these the feeble earthworks which at present exist would have been powerless without the security of palisade fences. In the Isle of Rethesay are many earthworks which indicate the former existence of such additions.—In the discussion which followed, the Rev. J. Cave-Browne described the defences raised by the hill tribes of India and the native fortifications of Burma, which are alike formed of earthworks and palisading.—A paper 'On the Fleur-de-Lys of the Ancient French Monarchy,' by M. J. T. de Raadt, was read in the author's absence by Mr. W. de Gray Birch.

ARCHÆOLOGICAL INSTITUTE.—Dec. 5.—Mr. T. H. Baylis in the chair.—Mr. F. C. J. Spurrell exhibited a large number of flint implements from America.—Chancellor Ferguson communicated a paper on a 'Dumb-bell at Knowle.' This curious machine resembles a windlass, but has no handle; each end of the roller round which the rope winds and unwinds has four iron arms, each with a leaden poise or ball at the end. The machine is fixed in one of the attics, and a rope passes through a hole in the floor into a room below. It would seem to be intended to afford exercise for the arms after the fashion of bell-ringing. Chancellor Ferguson also communicated a paper on 'Picture-Board Dummies,' illustrated by photographs and drawings of about thirty examples. These were divided into three classes: (1) soldiers; (2) pretty or sweeping housemaids; and (3) miscellaneous. The earliest and best examples are of Dutch work between 1610 and 1620, and all consist of "housemaids." The soldiers are mostly of English work of later date, the best being two grenadiers of the Queen's or 2nd Regiment of Foot between 1714 and 1727, and now preserved at Carlisle. As to the object of these dummies, they seem to have been mere "whimseys," and not, as so often stated, fire-screens.—Mr. Park Harrison read a paper 'On a Recent Discovery in Oxford Cathedral.' He said that the date given by Sir Gilbert Scott to an octagonal pillar on the north side of the nave of the church, viz., 1170, owing to the unity of design displayed in the building, had unfortunately been considered as that of the conventual church generally, or nearly so. It was shown, however, a year or two ago that the pillar alluded to, as well as another opposite to it, on the south side, were not original ones, the masonry being quite different from that of the other nave pillars. This left the date of the church uncertain, though earlier than had previously been supposed; and a further discovery, made this summer, throws back the date of the nave still further. Two of the octagonal pillars—which it had before been thought were built of the stones of one of the original cylindrical pillars, of which two were believed to exist unaltered in the centre of the nave, one on each side—prove to have been cut out of columns the diameter of which was about four inches greater, whilst the two existing cylindrical pillars have been reduced to the same extent. The responds, or half-columns, at the east end of the nave remain as they were built, and so furnish additional proof of the above alterations.

LINNEAN.—Dec. 6.—Mr. C. B. Clarke, President, in the chair.—Mr. W. Tothill was elected a Fellow.—Mr. E. M. Holmes exhibited and made remarks upon a small collection of Japanese marine algae, some of which were of considerable rarity in European collections.—Prof. D. Campbell brought forward some illustrations of the relations of vascular cryptogams as deduced from their development. His remarks, which were listened to with great attention, gave rise to an interesting discussion, in which Prof. Bower, Dr. D. H. Scott, Mr. Carruthers, and Prof. Marshall Ward took part.—'A New Revision of the Dipterocarpeae' was the title of a paper by Sir D. Brandis, who gave an excellent account of this order of forest trees, their structure and mode of growth, together with a survey of the literature relating to them, and a clear exposition of his views concerning classification. He pointed out that the order Dipterocarpeae consists almost entirely of trees which do not flower until they have attained a great size, with a spreading crown on a branchless stem often more than 100 ft. high. Hence it is difficult to obtain

ω, but only ε, ο. After 403, the Ionic alphabet with η, ω, &c., was introduced; but for nearly two centuries later the confusion between η and ε, and ο, continued in inscriptions, and till the ninth century among the common folk. In Latin, accordingly, η was represented by e. The cry of sheep was βη, βη, in the tenth century, though without doubt Cratinus wrote βε, βε. Later η was also interchanged with ι and with υ; α with ε. Modern Greek has no h, nor has Ionic any: Doric has a few instances; Attic before 403 has many, though h is often absent. In the fifth and sixth centuries B.C. Greek began to lose its h. The rough breathings are due only to the Alexandrian grammarians. Accent was not musical, but dynamic, and marked stress, not pitch.

MON. London Institution, 5.—'Twenty Thousand Feet above the Sea,' Mr. E. Whymper.
 —Actuaries, 7.—'Investigation of the Mortality and Marriage Experience of the Widows Funds of the Scottish Banks,' Messrs. A. Howard & J. Chubbam.
 —British Architects, 8.
TUES. Aristotelian, 8.—'The Freedom of the Will,' Symposium, Dr. G. Glidden, Mr. W. H. Fairbridge.
 —Society of Arts, 8.—'Modern Developments in Explosives,' Lecture IV, Prof. V. B. Lewis. (Junior Lecture.)
THURS. Statistical, 4.—'Alien Immigration,' Mr. G. Drago.
 Civil Engineers, 4.—'Discussion on Mr. Wain's Paper "On Colliery Surface-Works,"'
WED. Meteorological, 7.—'Report of the International Committee on the Cause and Consequences of "Rainfall" Floods in the Catchment Basins of the Severn, Wye, and Usk, November, 1904,' Mr. H. Southall; 'Meteorological Observations at 1000 Meters, Madras, 1860-1904,' Mr. G. Kinnaird.
 —Geological, 8.—'The Lower Greensand above the Atherfield Clay of East Surrey,' Mr. T. Leighton; 'The Eastern Limits of the Yorkshire and Derbyshire or Midland Coalfield, and Phases of its Structure,' Mr. W. H. Dines.
 —Superior Region, 8.—'Forestry,' Lieut.-General J. Michael.
 —Geographical, 8.
THURS. Historical, 4.—'Exploration under Elizabeth,' Mr. C. R. Beazley.
 —London Institution, 6.—'The Ideal Woman of the Poets,' Very Rev. W. W. Stubbs.
 —Linnaean, 8.—'The Spinning-Glands in Phrynae,' Mr. H. M. Bernard; 'On Monocotyledonous saprophytes,' Mr. F. Groom.
 —8.—'Imaginary Pharynx,' Mr. J. P. Duggan; 'The Collicle: Chemical Constituents of Piper Ovatum,' and 'Note on the Active Constituent by the Pelletory of Medicine,' Prof. Dunstan and Mr. H. Garnett; 'Preparation of Adipic Acid,' Mr. H. Ince.

Scientist Gossip.

IN accordance with a resolution of the Council of the Royal Society passed last session, certain meetings, not more than four in number, will be set aside next year for the discussion at each of some one important topic. The first of these is announced for January 31st, when a paper by Lord Rayleigh and Prof. Ramsay on a newly discovered gas will be taken as the subject for discussion.

THE orbit of comet *c*, 1894, which was discovered by Mr. E. Swift in California on the 20th ult., has been calculated by Dr. Leuschner, with the result that the perihelion passage took place in October, and that the elements bear a considerable resemblance to those of the comet discovered by De Vico in 1844, which, though computed to have an elliptic orbit with a period of only about $5\frac{1}{2}$ years, has not since been seen. If the comets are identical, eight unobserved returns must have taken place since 1844; also the perihelion passage last October must have been delayed about a year by the attraction of Jupiter, which would have been considerable in 1863, 1874, and 1886. The comet is rapidly diminishing in brightness, so that it is desirable to secure as many observations as possible while it continues visible. According to an ephemeris computed by Dr. E. Lamp from Dr. Leuschner's elements, the place for to-night, December 15th, will be R. A. $23^{\text{h}} 27^{\text{m}}$, N. P. D. $94^{\circ} 56'$; and for December 19th, R. A. $23^{\text{h}} 37^{\text{m}}$, N. P. D. $93^{\circ} 40'$.

MICROSCOPICAL.—*Nov. 21.*—**Mr. A. D. Michael**, President, in the chair.—**Messrs. Swift** exhibited and described a microtome which was made as an improvement on the Cambridge rocking microtome; the chief features were that the razor could be fixed at any angle that might be found best suited to the substance it was desired to cut, that it was possible to cut sections embedded in celloidin in spirit, and that it could be used with the ether freezing apparatus. **Messrs. Swift** also exhibited an improved example of their new mechanical stage. The milled heads of the stage were now placed on the same side; the stage had also a greater lateral movement than in the first examples.—**Dr. Meunier** exhibited a new mechanical stage by **Messrs. Zeiss**. He considered that it would be found to be better protected than the old form, and it would admit of a much larger plate. It was also fitted with verniers in both directions reading to one-tenth of a millimètre.—**Dr. W. A. Turner** gave a demonstration on recent methods of staining sections of the central nervous system.—**Mr. E. M. Nelson** described a simple method for measuring the refractive indices of media. He also described a new reflecting camera lucida, and a portable microscope by **Zeutnayer**.

SOCIETY OF ENGINEERS — Dec. 10. — *Annual Meeting* — Mr. G. A. Goodwin, President, in the Chair. — The following gentlemen were duly elected to the Council and officers for 1895: *President*, Mr. W. G. Peirce; *Vice-Presidents*, Messrs. C. C. Carpenter, S. H. Cox, and G. M. Lawford; *Ordinary Members of Council*, Messrs. W. W. Beaumont, J. Bernays, K. W. P. Birch, W. Bradford, J. C. Fell, C. Brandon, H. O'Connor, and S. Selson; *Hon. Sec. and Treasurer*, Mr. P. F. Nursey; *Hon. Auditors*, Messrs. L. Lass and S. Wood.

PHILOLOGICAL.—*Dec. 7.*—Mr. H. Bradley, V.P., in the chair.—Prof. Sievers was elected an Honorary Member.—The paper read was 'The Anglo-German and the Traditional Pronunciations of Ancient Greek, examined by the Light of the Inscriptions and Papyri,' by Dr. A. N. Jannaris. In the Attic dialect before 400 A.D. there is no η or

Ninety-three Drawings by Albert Dürer, reproduced in Facsimile from Originals in the British Museum. Text by S. Colvin. (Autotype Company.)

ALL lovers of art, and of Dürer especially, should feel grateful to the Keeper of the Prints for the zeal, energy, and good taste which have prompted the publication of this and similar series. Indeed, Mr.

Colvin's enthusiasm deserves reward greater than commonly attends the efforts of those who are a little in advance of their contemporaries. Especially does he deserve thanks for the perspicuous essay he has supplied; it is a model of its kind because it tells the reader all he wants to know about the drawings, and does not encumber him with superfluous annotations. Of course Mr. Colvin's official position compels him to be reticent of his own opinions as to the genuineness—or rather the right naming—of several of the examples here reproduced. Such reservations do not trammel us, and we shall, therefore, state without reserve the conclusions we have arrived at, premising that, although the collection of drawings ascribed to Dürer in the Print Room has been weeded of the more obvious impostures, there seems to be need for further omissions.

Mr. Colvin warns students that, owing to the manner in which they were reproduced at Berlin from the negatives taken in London by the Autotype Company, some of the prints are not quite so faithful as they might have been, and in every instance where he thinks this is the case he very properly mentions the fact. The volume forms the third part of a work which has for some time past been issuing at Berlin under the auspices of Dr. Lippmann, and is intended to comprise the whole existing body of Dürer's drawings and sketches, whether preserved in public or private collections. It confirms the opinion that the British Museum collection is second only to that in the Albertina, which is of much older formation, although, owing mainly to recent acquisitions, the Print Room at Berlin runs the Museum pretty close. The greater number, if not the more valuable of the drawings at Bloomsbury, were arranged in a volume which was formerly in the hands of Sir Hans Sloane, a collector who had a taste for everything, and from him passed to the Museum in 1753. A date on the binding of Sloane's volume suggests that it belonged to a Dutchman in 1637, and tradition alleges that it had been at one time in the possession of the Earl of Arundel. This has been said of so many things that, although the statement may not be improbable in itself, it requires confirmation such as is not yet forthcoming.

Not all the drawings ascribed to Dürer in the Sloane volume were genuine, and some of them have been weeded out. Other specimens have been more recently acquired, among them, from the Mitchell Collection, the capital portrait of Lord Morley, dated "1523," and No. 88 in this volume—one of the best facsimiles it contains. Lord Morley sat to Dürer while officiating as an envoy of Henry VIII. to the Kaiser Ferdinand, then Archduke of Austria, and it is a noteworthy characteristic of this fine drawing that the peculiar Englishness which so often appears in Holbein's drawings of our countrymen is most distinct in the face of this nobleman delineated by quite another hand. The fact attests the veracity of both the draughtsmen, as well as the existence of a common national type so distinct that by it experts can recognize the likenesses of Englishmen, even when the surnames of the sitters are unknown.

Mr. Colvin has arranged his examples with

considerable success in what is probably the chronological order of their production. Following that order, we may begin with No. 2, which represents a horse galloping in a somewhat clumsy manner, but with great spirit, while the lightly armed rider rises in his stirrups and seems to be cheering his steed. According to the custom of couriers, he wears in his low cap a very heavy plume of ostrich feathers, which, by the way, although they are borne through the air at a good speed, do not drift behind the wearer. The anonymous outline of a Doge, No. 4, was doubtless made during Dürer's alleged sojourn in Venice in 1494, when he was about twenty-three years of age. It is a somewhat juvenile example, firmly and clearly drawn, and, although the tortured drapery is distinctly German, the drawing is not by any means without signs of Italian influence; in fact, if it be not Dürer's, a rather stiff and timid pupil of Bellini may possibly have produced it. At any rate, it is much above the standard of No. 3, a young knight holding a dagger. Both of these are, as Mr. Colvin says, copies from tarocchi cards. These drawings, as well as No. 7, a stately allegory of Rhetoric, are, in fact, capital translations of Italian types, styles, and motives by a German hand. The quaint and powerful figure of the 'Primo Mobile,' No. 11, affords better grounds than are to be found elsewhere for the suggestion of M. Ephrussi that only No. 11 and three others of the series are by Dürer. Except that their vigour is more virile, these translations from the Italian have gained nothing, while most of them have lost grace, delicacy, and sweetness in the process, as well as not a little subtlety in the air and expressions of the figures and faces. No. 12, 'The Prodigal Son tending Swine,' a Sloane drawing, and the original of a fine engraving which everybody knows, is a renowned specimen, dating from about 1498. In some of its details it differs from the print. It is rather clumsy, touched with less research than Dürer was wont to bring to bear even when drawing with a pen; yet each pig is a pig indeed, and, like the prodigal, a portrait, while the trough they eagerly gorge at, being hewn out of the solid trunk of a tree like a prehistoric boat, is a most curious illustration of Dürer's single-mindedness, not to call it his simplicity. The drawings (13, 13a, 14), in body colours, of landscapes are most curious. Here the artist's portrayal of the clouds, their stratification and the effect of light upon them, as well as of the reflection of the house in the placid surface of the river, is very much beyond the ideas of the painters of his time, who delineated landscape in an extremely generalizing and wonderfully ignorant fashion; still, apart from the poetry of the sky and the serene effect, such work as this is not yet art. No. 10, a full-length figure of a naked woman, appears to have been an early study for that famous book on the canon of proportion upon which, most characteristically, the thoroughly scientific mind of Dürer wasted its energies. It likewise shows what sort of female models he had to do with. The British matron herself could not object to studies from such females as these, especially as the badness of the leg-drawing betrays the inexperience of the

draughtsman in dealing with the life, and the foreshortening of the right arm would ruin the man who drew thus in the Royal Academy. No. 17 is a similar example, but less advanced; both are quite genuine. There is much in No. 18, which is also drawn from the life, that reminds us of Jacopo de' Barbari, Dürer's pattern for a new phase of thought and style in art. The modelling of the torso helped him when he etched 'Adam and Eve,' No. 19. Studies for parts of the figure of Adam in that etching show how prodigiously the artist had improved in taste, knowledge, and power within a very brief period of time (see Nos. 31-5, which refer to the same masterpiece). No. 20, the 'Virgin and Child,' is well known, and the design is extremely pretty. Another head, No. 29, looks like the portrait of a Rhenish boatman in a fur cap; it is a reproduction in brown monochrome from a drawing after nature in body colours, and quite a marvel in its way.

One of the most complex and crowded designs we owe to Dürer is No. 38, drawn in brown ink with a pen, and so elaborate and faithful to nature that innumerable studies for parts of it must have been executed before the whole was put together on paper in this manner. The work is, in fact, so full of matter and so exact that it may have been copied from an engraving; this theory, however, only puts the difficulty of its execution a step further back. It represents the Last Judgment. The groups and masses of figures are arranged in that quasi-Gothic manner Dürer affected in such themes, and studied so effectually in order to produce for M. Landauer the most stupendous of all his religious works, the magnificent 'Adoration of the Trinity.' There is no date on the drawing; the picture is dated 1511, but, of course, it does not repeat any part of the drawing, which seems to belong to 1509 or 1510. The charming group, No. 41, of two angels hovering in the air and holding a crown, is not only extremely Düreresque, with a trace of the Italian influence, but beautifully executed. It was doubtless designed for the engraving of the 'Coronation of the Virgin,' and, going to the Museum with the Crache-rode Collection, is one of the oldest acquisitions of the Print Room. The somewhat weakened touch of the pen suggests to us a later date than its position in Mr. Colvin's volume indicates. The date "1515," on the interesting designs for table plate, No. 48, from the Sloane Collection, is doubtless genuine, a point which is important, as not a few forgeries of Dürer's signatures and dates on his drawings (to say nothing of wholly false drawings) are known. Mr. Colvin's note on No. 37 is in point in this matter. There both date and signature are not the artist's, whatever may be said of the drawing.

We confess to a considerable indifference to Dürer's ornament, in which he was not able to hold a candle to Holbein. No. 49, a fountain, is a more elaborate mistake, with fewer fine points, than the fountain in Piccadilly. Passing a number of trivial drawings, of which it is only needful to say that we do not care whether they are Dürers or not, we come to that curious portrait of a "Rhinocearon,"

which is dated "1515" in Dürer's hand, and carries a long note of his to the effect that the King of Portugal (Emanuel) had received "such a beast alive from India" as a present, and that

"it is the elephant's mortal enemy, and when the beast comes at the elephant to fight with him it has always first whetted its horn against the stones, and runs at the elephant with its head between his forelegs, and rips him up where he has the skin thinnest, and kills him. Therefore the elephant is very badly afraid of the Rhinoceros, for it kills the elephant whenever it can get at him, for it is well armed and very lively and active."

From this larger sketch Dürer made, or drew, a woodcut, which at the time enjoyed a great run; there is likewise a version of it by F. Lewis. Dürer's taste for drawing monsters, or what were such to him, is well known; fantastic creatures which would have done credit to Jerom Bosche or Teniers II. are commonly placed in the backgrounds of some of his more terrible designs, and show him to have been a master of the grisly grotesque. Although done at second hand from a sketch sent from Lisbon, the 'Rhinoceron' is a capital portrait.

No. 62 and No. 63 are admirable portraits of unknown gentlemen, nearly life size, full of animation, and beautifully drawn. They are such, no doubt (as Dürer himself tells us in his journal of the Netherlands tour in 1520), as he was wont to make, by way of compliment, of persons who were kind to him; he did some of them in charcoal, some in chalks like those before us, and some in water colours. No. 62 is dated 1516. Next comes a sketch for a swimmer's belt, and with it is a vigorous outline of a knight at arms, wielding a terrific "morgenstern" over his head; the figure bears, in the artist's hand, "1372 years after the birth of Christ they used to fight on horseback after this fashion." One of the finest drawings here, if not, as a drawing, the best of all, is No. 80, a nearly life-size study of the head of a young woman, with her eyelids almost closed, looking down and slightly smiling. It is in full face, and exquisitely modelled, evidently from the life, and intended to serve for a head of the Virgin. It is dated "1520," and executed in body colour of dark grey. 'The Study of a Walrus,' No. 84, is an inedited example, having been, Mr. Colvin says, preserved in a volume of miscellaneous drawings of natural history formerly in the Sloane Collection, where, we believe, he was fortunate enough to discover it. The remaining examples to which attention need be called are 'The Head of a Monk,' 79; the head of a young woman, 81, exceedingly animated and sweet; and the capital portrait, No. 89, of Veronica, wife of J. Andreas, which is inscribed "Fronica formschneiderin," supposed by Dr. Thausing to be the wife of the son of the woodcutter who cut many of Dürer's designs. A record recently found mentions that the wife of this person was really named Veronica, and goes far to confirm the Austrian critic's suggestion. The portrait is dated 1525.

ART FOR THE NURSERY.

Topsy and Sham. By P. S. Newell. (Fisher Unwin.)—This is the second of a whimsical artist's volumes; we reviewed the first last year.

It comprises capital designs, so contrived that when you look at an example one way up it presents, say, the ship-captain's pig as he fell into the water and swam for his life, and, when the cut is reversed, that sufferer becomes the hungry shark which rushes to devour the pig. Need we say that in such devices the youthful mind, and many of older growth, will find much to delight and astonish them? Whether the Topsy or the Sham, are the more worthy of praise it is really difficult to say; but, in fact, the reply depends upon which of them the critic is looking at the moment. The sole defect is that the book has but one title-page, whereas, when you read it the reverse way, the end ought to be the beginning, so to say.

The Book of Absurdities, by an Old Volunteer (Cassell & Co.), is, at first sight, elaborately absurd and absurdly elaborate, not to say tedious. Intended for "the amusement of the young," the cuts are more operose than witty or even bright, but the letterpress, a marching song of the Artists' Volunteers, is by no means without vivacity and refreshing originality.—*A Night in the Woods*, by J. Weston (Sampson Low & Co.), is a readable story of adventures (suitable for children of a serious turn of mind, who do not want to be excited to wonder or delight), and enlivened by a number of capital cuts, some of which are well printed in colours.

—*Hercules and the Marionettes*, by R. M. Gilchrist, illustrated by C. P. Sainton (Bliss, Sands & Foster), may be praised for a good story and commendable cuts, which are all intended for the improvement of mankind. But we cannot be expected to believe that a company of strolling player-children attempted to perform a comedy by Thomas Randolph and read 'The Pilgrim's Progress.'—*Better than Toys for Girls and Boys*, by T. Pym (Wells Gardner & Co.), comprises amusing and clever designs, repeated in colours on the same pages, of children at play. They are nicely drawn, and coloured with taste.—*The Royal Mail Picture Book* (Sunday School Union) describes in verses that are illustrated by coloured designs the journey of a letter from St. Martin's-le-Grand to an anonymous colony. It will amuse children.

The Brownies around the World, by P. Cox (Fisher Unwin), contains, in rather tedious and laboured verse, enlivened by a few bright touches, an account of travels in various countries, accompanied by cuts of no value, representing certain noteworthy monuments and sundry imaginary incidents of the journey. It is not easy to see why Mr. Cox took the trouble to write this book, but his diligence in making the cuts is still more difficult to understand.—*The Sleeping Beauty, Jack the Giant Killer*, and other popular nursery legends are illustrated by Mr. Anning Bell in two little volumes which come to us from Messrs. J. M. Dent & Co., but, with one or two minor exceptions, we fail to see the great charm of Mr. Bell's designs, which are often ugly and mostly trivial. That children will care for them, or that, if their sense of beauty is cultivable, it is desirable they should do so, it is difficult to believe. Still, the majority of the cuts are drawn with care, some skill, and a certain degree of taste, which are exceptional in artists of Mr. Bell's persuasion, who seek, above all things, to be eccentric, and what they are pleased to call quaint, a quality which, with them, serves for spirit, romance, and grace.—*The Ugly Duckling*. By H. C. Andersen. Pictured in Colours by T. van Hoytema. (Nutt.) The designs of Heer van Hoytema are commendable in all respects, excellent in their colouring, vigorous, and boldly drawn.—*Animal Stories Old and New, told in Pictures and Prose*, by H. Weir (Routledge & Sons), contains good sketches in outline, and some wonderful stories about dogs which every boy ought to know. Mr. Weir tells, too, tales about cats, whom he appreciates more highly than we do, and, much as he thinks of them, he cannot, in regard to their

love of home, match our new story about a dog. A workman possessed, and was deeply attached to, a rough mongrel, whose neglect to wipe his feet on the mat irritated the master's too tidy wife. One day, when the master was out, the dog repeated the offensive neglect, and the mistress drove the creature out, crying to him, "There, go, and never come back!" The dog looked at her and the doorway he was forbidden to enter, and then turned away, passed out of sight, and, despite efforts of the master and others that were continued for days, was never seen again. Mr. Weir brought out a book with the same title in 1885. Is this, then, only a reprint?

Rosy Mite; or, the Witch's Spell. By V. P. Jelihovsky. With Illustrations by T. Pym. (Truslove & Hanson.)—The neat little outlines which accompany Miss Jelihovsky's baby's story are not ambitious and they are not amiss. The story itself is pretty, and may, as the author's considerable pains and excellent intentions deserve, amuse little minds in an innocent way.—Very good are the outlines which illustrate *Darton's Leading Strings* (Wells Gardner & Co.), and very bad are most of the more ambitious page cuts which accompany them. Nobody will be the worse who reads the rhymes.

NEW PRINTS.

MR. ALMA TADEMA gave as a wedding present to the Duke and Duchess of York a brilliant and pure little picture called 'God Speed!' because it shows a Roman maiden leaning from a lofty balcony which overhangs a street in Hadrian's time, and, with the blessing upon her lips, scattering roses upon a bridal procession, which is supposed to be passing below. The delicate and accomplished, if somewhat timid needle of Mr. Lowenstam has reproduced this work on a plate measuring 8½ in. by 15½ in., and represented the design with considerable spirit, grace, and brightness, good draughtsmanship and finish. If the nearer architecture which forms part of the design lacks, in the print, something of solidity, so that the more substantial figure of the damsel is not quite well supported, and if the more remote triumphal arch is somewhat too prominent in tone, and the distant sea is rather too dark to be in keeping with the chiaroscuro of the picture, these shortcomings are, doubtless, rather due to the limitations of the black and white at his command than to any lack of tact and artistic sensitiveness on the part of the engraver. The minor figures on a lower roof are undoubtedly too small. On the whole, the *remarque* artist's proof of this very graceful work, which Mr. Lefèvre has sent us, is the very thing for a wedding present, and as such we commend it to "all who are about to marry."

Mr. H. C. Dickens, of Regent Street, who has a commendable zeal for publishing "editions" in small numbers of the engravings he gives to the world, has sent us a *remarque* proof (the signature being the head of Da Vinci) of a plate (13½ in. by 19½ in.) laboriously and ably etched by M. Coppiet after 'La Gioconda.' The engraver's ambition to succeed in this often attempted task is a noble one; his work deserves high praise, and proves how worthy he is of the distinctions that have fallen to him in France. The print before us is, on the whole, a worthy interpretation; in fact, no better version has been produced of the effect, coloration, and tonality of a picture much darkened by time and varnish. We should have been glad, however, if the background had been a little broader, softer, and lighter; and, indeed, if the shadows of the flesh were somewhat clearer, and the hair less dark and uniform in tone, nothing truer could well be imagined. The hands are admirable, and the features perfectly well drawn. In the expression alone—that is to say, as to the central marvel of this

wonderful portrait—is there a sign of even partial failure in M. Coppier's reading of his subject. Only the greater part, and not the whole, of the ineffable charm of Mona Lisa's dreamy smile is preserved in his transcript, and the modelling of the features which that smile animates is a little less than firm and crisp. Fine as his work is, M. Coppier has left it to some one else to do perfect justice (if that be possible) to the expression. Mr. Dickens writes that he has limited "the edition [of this print] to 100 copies on vellum and 100 on Japan [paper]." Are we to say that no more than two hundred impressions have been, or will be, taken from the plate?

THE FOUNDATION OF SILCHESTER.

Christ Church, Oxford.

THE excavation of Silchester, which has been prosecuted by Mr. George Fox and his colleagues for the last five summers, has in one point failed to attain the success which so admirably conducted an undertaking deserves, and which in general it has confessedly attained. No light has yet been thrown on the chronology of the town's history, and hence a conjecture may be permitted as to the date of its foundation, which will possibly suggest some further inquiry. It will be understood that I am dealing only with the town of which the remains are still visible, not with its probable British predecessor, of which we have traces, perhaps, in coins and earthworks.

The material for the purpose is sadly defective. The few inscriptions found at Silchester give no help: the surviving architectural fragments seem only to show that the place was founded at some early but indefinite date, and the pottery cannot, in the present state of our knowledge, be used as precise evidence. I venture to build up a theory on the following foundations:—

1. The ground plan of the town, with rectangular streets like those of Mannheim or the proverbial American city, must date from one time, and the place must have been laid out on one scheme. Individual houses have been subsequently rebuilt, but without affecting this general outline.

2. The Forum equally belongs to one conception: part—the basilica—has been rebuilt, but the erection as a whole must have been built all at once.

3. It is probable, from the general outline of the streets, that the date of the Forum is the date of the general ground plan of the town: the whole thing is substantially the work of one epoch.

4. The coins found by Mr. Joyce in the Forum and in the neighbouring *insule* are of various dates from Caligula to Arcadius, but the earliest coins that are really common seem, from his accounts, to be those of Nero, and still more the Flavian emperors. Thus he states (*Archæological Journal*, xxx. 26) that in the Forum "the coins of the earliest emperors, as Vespasian, Titus, Domitian, and Nero, were found frequently either close to the walls or amongst the mortar"; and in other accounts of his diggings he mentions somewhat similar results.

5. Tacitus tells us in a well-known passage ('Agricola,' 21) that Agricola urged the Britons "ut templâ forâ domos extruerent," and that the natives began to copy Roman ways, even to "porticus et balinea."

Hence it may be allowable to conjecture that Silchester was "laid out" during (or shortly after) the governorship of Agricola, and that the date of its foundation is somewhere near A.D. 80. This conjecture fits in with the geographical situation of the place. It is the junction of the Roman roads from London to Winchester and Chichester, and to Cirencester and the West, and the Romans had certainly occupied these places, and presumably built these roads, before the death of Domitian.

Moreover there is a certain resemblance between the ground plans of Silchester and of Verulamium, and the latter, as is well known, was amongst the earliest Romano-British towns. Silchester, then, was, on this hypothesis, a native copy of a Roman town, such as occurs in countries ruled by a nation of higher civilization than the subject race. Whether it afterwards became a Roman city, by attaining the rank of *municipium* or *colonia*, is wholly unknown, but our existing evidence certainly does not require us to believe that it did receive such municipal rank. It is curious that the remains show singularly little trace of late Celtic art.

F. HAYERFIELD.

SALE.

At the sale of the collections of M. Henri Garnier, Corot's *L'Enfant Pêcheur* fetched 17,500 fr., and his *Souvenir (Ophélie)*, 13,000 fr. Daubigny's *Laveuses*, 50,000 fr.; *L'Oise, à Triel*, 25,500 fr.; and *Les Bords de l'Oise*, 20,000 fr. Le Pêcheur, 20,000 fr., by Dupré. Fromentin's *La Chasse au Faucon*, 15,000 fr. Ingres's *Portrait de Bartolini*, 13,200 fr. Meissonier's *Charles I.*, 11,000 fr.; and *Le Dante*, 14,000 fr. *La Herse*, 75,000 fr.; *Moutons dans un Sentier*, 35,500 fr.; and *Les Oies*, by Millet, 38,200 fr. Troyon, *Pâturages sur les Bords de la Touque*, 30,000 fr.; and his *Paysage Normand*, 27,000 fr. *La Cannebière*, 15,400 fr., by Ziem. Of the water-colour drawings Meissonier's first sketch of '1805' brought 5,000 fr., and a sketch by Millet, *La jeune Bergère*, 9,600 fr.

Fine-Art Society.

THE Fine-Art Society has appointed to-day (Saturday) for private views of "110 Drawings of Familiar Haunts round Six of the Public Schools," the works of Mr. H. B. Wimbush, and "Water-Colour Drawings representing the Wey Valley and Charterhouse School," by Mr. P. Robertson. The public will be admitted on Monday next.—For a short time Messrs. Bousso, Valadon & Co. will continue to exhibit at 5, Regent Street, S.W., a collection of new drawings by Mr. Brabazon.

A work attributed to Abû Salih, the Armenian, and probably dating from the first years of the thirteenth century of the Christian era, on 'The Churches and Monasteries of Egypt and some Neighbouring Countries,' will be published very shortly in English and Arabic by the Clarendon Press. The text is edited and translated by Mr. B. T. A. Evetts, from the unique MS. in the National Library in Paris; and notes are added from the pen of Mr. A. J. Butler, the author of 'Ancient Coptic Churches of Egypt.' The complete work appears in "Anecdota Oxoniensia," but the translation and notes will also be issued separately.

MR. W. J. HARDY, F.S.A., is going to bring out a new antiquarian quarterly styled *Middlesex and Hertfordshire Notes and Queries*. In the first number, Mr. C. H. Read, Mr. Franks's able lieutenant, will give an account of his excavation of "the tomb of Boadicea," and Prof. Hales will discourse on the origin of the barrow. Mr. F. O'Donoghue, of the Print Room, will discuss the 'Rainbow Picture of Queen Elizabeth at Hatfield,' and the Head Master of the St. Albans Grammar School contribute an account of Bacon's benefactions.

It is in contemplation considerably to enlarge the Hall of Modern Sculptures, which is one of the greatest attractions of the Luxembourg. The adjoining picture galleries, which are already crowded to excess, will also, it is said, be considerably enlarged.

THE Louvre acquired, at the Garnier sale, an important picture by David, entitled 'Portraits de Femmes,' one of whom is aged, while the others are young; the coloration of the work is bright and gay, and the expressions are animated. This work, which was much noticed in

the recently collected "Portraits du Siècle," is known as 'Portraits des Dames Bataillard,' and was painted at Brussels between 1815 and 1820. The figures are of life size, half length.

M. ARMAND DAYOT has hit upon a new mode of illustrating Napoleon I., about whom more books have been written than about any other man. The Inspecteur des Beaux-Arts proposes to publish, by means of MM. Hachette & Co., 'Napoléon, raconté par l'Image,' and containing, besides the letterpress, numerous prints and other cuts of the great emperor as he appears in engravings, sculptures, and pictures, including, of course, coins and medals, and the caricatures of Gillray, Rowlandson, Bunbury, "Dodgin" (?), Cruikshank, and the anonymous tribe of ruffians of the pen and brush who besmirched the Consul, Emperor, and exile. No mention is made of the German and Russian draughtsmen, whose satires were almost as numerous, and, as to the former at least, even more vigorous than the English, and certainly as decent and witty. The "illustrations allégoriques" of Tassaert, Vernet, and Raffet are to be comprised in this monumental work, together with reproductions of Napoleonic relics, such as arms, vestments, and furniture.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Herr Emil Sauer's Recitals.
CRYSTAL PALACE.—Saturday Concerts.
ST. JAMES'S HALL.—Popular Concerts.

It is fair to express an opinion that Herr Emil Sauer is indulging in piano-forte recitals in London at too frequent intervals, notwithstanding his exceptional gifts, for it should be taken into consideration that until the last few weeks he was practically unknown in this country. Two more performances have now to be recorded, and in each Herr Sauer opened with a Beethoven sonata. On Friday last week the work selected was that in c, Op. 2, No. 3, which was rendered with remarkable warmth of expression, especially the Adagio in E, which it is rather difficult to make effective, as it is not one of Beethoven's most inspired movements. Minor items by Schumann, Chopin, Weber, and Henselt were magnificently played, and the recital ended with Liszt's difficult and not altogether refined Fantasia on 'Lucrezia Borgia.' The sonata on Monday afternoon was the humorous work in G, Op. 31, No. 1, items by Mendelssohn, Chopin, Liszt, Rubinstein, and Brahms quickly following. In all of these Herr Sauer's wonderful command of the key-board secured him enthusiastic and well-merited applause, but his own pieces, 'Prélude passionné' and 'Minuet (Vieux Style),' have little intrinsic merit, though they offer good opportunities for mere executive display.

The novelty in last Saturday's Crystal Palace concert was an unpretentious idyl for orchestra, entitled 'A Summer Day-Dream,' by Mr. Stewart Macpherson. The composer is an esteemed musician, and has already obtained recognition as a writer of orchestral pieces. Graceful and unpretentious, the present little effort should win favour with amateur orchestral societies. Haydn's symphony 'La Reine de France,' which opened the concert, had not been heard at Sydenham since 1866. Musicians will probably remember that it is one of six written for the "Loge Olympique" in Paris

a few years before the Revolution, and as the old master had to bear in mind the capabilities of amateurs of the period, the simplicity of the work is easily explained. Scored only for a small orchestra, it was played last Saturday with exquisite delicacy. If not remarkably powerful, Mlle. Clotilde Kleeberg's performance of Beethoven's Pianoforte Concerto in E flat was expressive and beautifully finished in a technical sense. The last number in the programme was Goldmark's Overture to 'Sappho,' which we noticed recently when it was introduced at one of Mr. Henschel's Symphony Concerts. Mr. Ben Davies, the vocalist of the afternoon, rendered a considerable measure of justice to the Lenziel from the first act of 'Die Walküre' and three of Robert Franz's charming songs.

Last Saturday afternoon Herr Emil Sauer made his first appearance at the Popular Concerts, taking part, with Lady Halle and Mr. Ould, in the revised version of Brahms's early Pianoforte Trio in B, Op. 8, and playing as his solo Chopin's Sonata in B minor, Op. 58, which he gave some days previously at one of his recitals. So far as could be judged from one performance, Herr Sauer is eminently qualified to take a share in concerted music. In the work of Brahms he displayed admirable self-restraint, never permitting the pianoforte to overpower the other instruments, except when the composer's indications suggest that it should have prominence. It was announced some time since that Brahms was collecting and editing fifty old German Volkslieder, and six of these were introduced by Miss Fillunger at this concert. The new accompaniments are, of course, musicianly in the highest sense of the term, and the songs are all charming, more especially 'Schwesterlein' and 'Mein Mädchen hat einen Rosenmund.' Miss Fillunger rendered them with perfect taste, and more are to be presented on future occasions.

It was certainly a proper course to repeat Smetana's Quartet in E minor on Monday. The work does not display any marked individuality, but after a second hearing we can affirm with confidence that it is a worthy example of the modern Czechish school of music. It is truly wayward in mood, yet the themes dwell on the ear, and the whole shows that Smetana was a tone poet, though not in the first rank. Mr. Isidor Cohn's rendering of Schubert's Fantasia in C, Op. 15, was more noteworthy for careful manipulation than artistic feeling. Miss Dale sang two refined airs by Signor Putti, presumably an Italian composer, and Bemberg's "L'amour est pur," from his opera 'Elaine,' with charm both of voice and style.

VARIOUS CONCERTS.

WITHIN a few days there will be a welcome ebb in the tide of concert-giving, but at present a large number of entertainments, mostly of a high class, require brief notice. On Thursday afternoon last week at the Princes' Hall an interesting vocal recital was given by Misses Florence and Bertha Salter, two young ladies from Devonshire. They have studied in Brussels to very great advantage, one being already an accomplished soprano and the other an equally excellent contralto. The programme included songs and duets by Martini, Caldara, Saint-Saëns, Hahn, Mozart, Vaccaj, Chabrier, Lalo, Nicolo, Tiersot, and Chaminade. Miss

Christina Brumleu contributed some violin solos, proving herself a decidedly able executant.

The Post Office Musical Society, now entering on its fifth season, invited us to an exceedingly creditable performance of Mendelssohn's 'Lobgesang' and a first-class miscellaneous selection at the Queen's Hall on the evening of the same day. Except that he took some of the movements too fast, Mr. Sydney Beckley proved himself a competent conductor. Due justice was rendered to the solos in Mendelssohn's work by Mrs. Mary Davies, Mrs. Henry R. Clayton, and Mr. Bernard Lane.

Also on Thursday evening occurred the third of the chamber Subscription Concerts in the small Queen's Hall, the first part of the programme being devoted to the music of Schumann. It included the Pianoforte Trio in E, Op. 80; the entire series of the "Stücke im Volkston" for violoncello with piano accompaniment, Op. 102; and the fine songs 'Belshazzar,' sung by Mr. Franklin Clive, and 'Jephtha's Daughter,' by Miss Ethel Bevans. The instrumental executants were Mr. Otto Peiniger, Mr. Hans A. Brouil, and Mr. Septimus Webbe, and the interpretation of the programme generally was good, but for obvious reasons it is impossible to enter into details.

On Friday afternoon last week Mrs. Henschel had her second vocal recital in the Salle Erard, and may be said to have at once instructed and charmed her audience by the perfect method with which she delivered a number of high-class songs. Madame Augarde again played some pianoforte solos with effect.

The minor concerts of Saturday and Monday last may be passed over, but on Tuesday there were several which would have claimed considerable attention at a less busy time. In the afternoon Miss Emma Barnett gave a pianoforte recital at the Queen's Hall. Though not what may be termed a brilliant executant, Miss Barnett always furnishes a careful and intelligent reading of everything she essays. She was especially commendable in Schubert's lengthy and somewhat dreamy Sonata in B flat, and in some delicate little pieces by Mr. J. F. Barnett, including a new and elegantly written 'Liebeslied.' Songs were contributed by Madame de Fonblanque.

In the evening the new Queen's Hall Choral Society repeated Haydn's 'Creation,' with Miss Anna Williams, Mr. Iver McKay, and Mr. Norman Salmond as the soloists. The choruses were again extremely well sung under the direction of Mr. William Carter. This society bids fair to establish itself in public favour.

Mr. Durward Lely, assisted by Mrs. Lely and Signor Carlo Ducci, gave an interesting and diverting recital of "Scottish Song and Story" at St. James's Hall, rendering several ditties with good effect, and describing them and the characteristics of Scottish music generally in words at once instructive and amusing.

Other performances on Tuesday evening must be mentioned. In the small Queen's Hall took place the fourth of Mr. Ernest Fowles's concerts of British chamber music, the programme including a Pianoforte Trio by Mr. S. P. Waddington, Dr. Hubert Parry's Partita in D minor for piano and violin, and Prof. Stanford's Pianoforte Quintet. The concert-giver was associated in the list of executants with Miss Emily Shinner, Miss Janotha, and Messrs. W. Sutcliffe, L. Fowles, and C. Ould.

A highly successful orchestral concert was that, at the Princes' Hall, of the pupils of the London Organ School and International College of Music. This educational institution, which was inaugurated twenty years ago, is evidently doing good service to music, for the performances of the students were considerably above the average expected from those in a private academy.

On Wednesday there were also numerous concerts more or less of a classic nature. In the afternoon Mr. John Thomas gave a harp recital

at the Salle Erard, and displayed his skill on the instrument in music chiefly from his own pen. In the evening the pupils of the Royal College of Music gave an excellent orchestral concert at the Imperial Institute, the principal feature of the programme being Tchaikowsky's last Symphony in B minor, of which a fine rendering was afforded under the direction of Prof. Villiers Stanford. Chamber concerts were given by Mrs. Roskell, an efficient pianist, at the small Queen's Hall, and by Mr. Richard Gompertz at the Salle Erard. At the former Herr C. K. Elderhorst proved himself a brilliant violinist, and at the latter the leading item was Smetana's E minor quartet 'Aus meinem Leben,' which was performed for the second time at the Popular Concerts last Monday.

Musical Gossip.

THE cast of Herr Humperdinck's successful opera 'Hänsel und Gretel,' to be produced in English for the first time in London at Daly's Theatre on the 26th inst. by the Carl Rosa Company, will include Miss Jessie Hudleston, Miss Jeanne Douste, Madame Julia Lennox, Mr. Charles Copland, and some performers new to London. Signor Arditì will conduct the work, which will be preceded by Mozart's operetta 'Bastien und Bastienne,' which has also never before been performed in England. In this Mr. Reginald Brophy, Miss Hudleston, and Mr. Joseph Claus will appear.

THE conditions of the prize competition for a new opera offered by Mr. Charles Manners and Madame Fanny Moody, which we mentioned recently, are now published. The work is to play about one hour and a half, and there are to be no more than four or five characters and no chorus. Composers are to send in their scores under a *nom de guerre*, and the name of the successful competitor will be announced on May 15th next year, and the opera presented to the notice of the London public shortly afterwards. In addition to the prize of 100l. the successful competitor is to receive 5 per cent. on the net receipts at performances. The adjudicators appointed are Messrs. Joseph Bennett, F. Corder, and F. H. Cowen.

It seems that the date of the death of Brahms recorded in musical dictionaries, that is to say, February 17th, 1856, is slightly inaccurate. According to the record at Kensal Green, where the vocalist was buried, it should be February 16th.

It has been decided to revive the Lithuanian musical festivals after the model of the Rhenish and Silesian ones. The last Lithuanian Musikfest took place fifty years ago, and it is proposed to hold the next at Wlonsutide of 1895 at Tilsit in East Prussia.

PERFORMANCES NEXT WEEK.

Mon.	Herr Emil Sauer's Pianoforte Recital, 3, St. James's Hall.
—	Popular Concert, 8, St. James's Hall.
—	Trinity College Orchestral Concert, 8, Princes' Hall.
—	Seiler Marco's Concert, 8, Ladbroke Hall.
Tues.	Royal Academy Students' Concert, 3, St. James's Hall.
—	Miss Medora Benson's Vocal Recital, 3.30, Salle Erard.
—	London Choral Union, 'The Messiah,' 8, Queen's Hall.
Wed.	Signor Bonetti's Violoncello Musician, 2.30, St. James's Hall.
—	Stock Exchange Orchestral Society's Concert, 8, Queen's Hall.
—	Miss Fanny Woolf's Concert, 8, Queen's Hall.
—	Mr. Forrest Scott's Concert, 8.30, Hampstead Conservatoire.
Thurs.	Mrs. Chaitto's Concert, 8, Queen's Hall.
—	Strolling Players' Orchestral Society's Concert, 8.30, Queen's Hall.
Fri.	Royal Amateur Orchestral Society's Concert, 9, Queen's Hall.
Sat.	Queen's Hall Choral Society, 'Cavalleria rusticana,' First Act of 'Pagliacci,' &c., 3.

DRAMA

Dramatic Gossip.

MISS VICTORIA VOKES, the last of the three female representatives of the Vokeses, whose death is announced, displayed abilities both as a singer and an actress. In the latter capacity she replaced Lilian Adelaide Neilson, February 27th, 1871, as Amy Robsart. She is said to have been in her forty-first year, and had been on the stage since a child. She took part with

other members of her family in the Drury Lane pantomimes during ten years.

For the reopening of the Court Theatre has been chosen 'Dr. Bill,' a three-act farcical comedy, adapted by Mr. Hamilton Aïdè from 'Le Docteur Jojo' of M. Albert Carré. Some five years ago the same piece was given by Mr. Alexander when at the Avenue he made his début in management. It is an absurd and extravagant piece, with a particularly bustling second act. With a brisk interpretation, which, however, is not yet afforded, it has possibilities of renewed attraction. In two or three parts only is the acting up to the mark. Miss Lottie Venne presented Mrs. Horton, a skittish and compromising matron, with much vivacity. Her performance lacked the mock intensity of her predecessor, Miss Fanny Brough, but was diverting and satisfactory. As the hero, a reformed rake, Mr. Charles Hawtrey replaced Mr. Alexander. His performance was excellent in polish and in *finesse*. A small part was prettily played by Miss Mabel Hardinge.

On the same occasion was given 'The Birthday,' a one-act comedieta of Mr. George Bancroft. This is a sentimental piece in which a man who has been devoted to the memory of a lost love receives the reward of his constancy by marrying her daughter. There is no unnatural rivalry, the mother having long been dead. Miss Dora de Winton played pleasantly as the heroine. The piece, however, bears proof of inexperience, long narrative passages proving ineffective and wearisome.

ONE more speculation at the Opéra Comique has ended in disaster. 'The Wife of Dives' has been suddenly withdrawn, and the house is closed. The actors have, it is stated, had to suffer in a fashion with which they are but too familiar.

'LOVE AND HONOUR' was revived on Tuesday afternoon at a benefit performance at the Globe Theatre. This piece is a version by Mr. Campbell Clarke of the 'Monsieur Alphonse' of M. Alexandre Dumas. Miss Foley (Mrs. T. E. Wenman), the *bénéficiaire*, played Madame Guichard. The general representation was not especially noteworthy.

'HAL THE HIGHWAYMAN' is the title of a comedieta in which to-night, at the Vaudeville, Mr. Weedon Grossmith will play the title rôle.

MR. WILSON BARRETT has produced at the American Theatre, New York, Mr. Hall Caine's drama 'The Manxman.'

MR. PERCY SIMPSON writes from Denstone College:—

"The second volume of Ben Jonson's 'best plays' in the Mermaid series has been lately published by Mr. T. Fisher Unwin. It seems unlikely that Dr. B. Nicholson is still the editor, in spite of his name appearing on the back of the cover; for the editing is very different from the careful work of the first volume, and a discreet silence is observed on the title-page. The preliminary notice of each play is transferred verbatim, and without a word of acknowledgment, from Gifford. It is startling to read in the note prefixed to 'Bartholomew Fair'—'I am sorry to observe that the excellent folio of 1616 deserts us here'—and to have no hint that the 'I' is Gifford; and it would have been better to suppress Gifford's hasty theory that Ben Jonson never revised the text of the second folio, when Dr. Nicholson expressed an entirely opposite view on p. lxxviii of vol. I. As Gifford's blunders are faithfully reproduced in the new volume, and his corrupt text retained, a word of warning may be useful."

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